

MAY 3, 1952

MOTION PICTURE HERALD

**Framework of Arbitration
Structure Approved by
Industry Conference**

**3-Man Group to Govern
COMPO Until Election**



VARIETY'S HEART REPORT

REVIEWS (In Product Digest): HIGH NOON, RED BALL EXPRESS, CARSON CITY, GUNS AND
GALS, LOAN SHARK, EDWARD AND CAROLINE, THE PERFECTIONIST

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RIDING HIGH TO HOLLYWOOD

**The Skies Are
Bright With
M-G-M Hits!**



"BELIEVING IS ENTHUSING"

"Since the exhibitors making this trip will be representative of all exhibitor groups their report to fellow showmen can have widespread influence. Let the enthusiasm flow through to the public and the pay-off will be substantially evidenced at the box-office.

—Editorial in *BOXOFFICE MAGAZINE*

"LEO SCORES AGAIN"

"A forward step to better understanding between the source of the product and the purveyors of entertainment to the theatre going public. What better means to a spirit of understanding than to get together and look at the product which is the blood, bone and sinew of the business."

—Editorial in *SHOWMEN'S TRADE REVIEW*

"SEEING IS BELIEVING"

"A most dramatic and unprecedented move. Leo is extremely proud of such product as 'Scaramouche', 'Ivanhoe', 'The Merry Widow', 'Lovely to Look At', 'Pat and Mike' as well as other films. Metro says 'Seeing Is Believing.' They are going to let the product speak for itself. The optimism which will be generated will kindle sparks of showmanship all over the country. Already the industry is experiencing a healthful radiation from this activity."

—Editorial in *THE INDEPENDENT*

"GOOD BUSINESS RELATIONS"

"It's a new departure in the field of good business relations that should pay off. Metro is to be congratulated."

—Editorial in *THE EXHIBITOR*

AS TRADE PRESS CHEERS!

"SKIRTS AHoy!"
(Tech.)

"BECAUSE
YOU'RE MINE"
(Tech.)

"ABOVE AND
BEYOND"

BELIEVING"

"PAT AND MIKE"

AND MANY MORE!

"Carbine Williams" • "Mr. Congress-
Man" • "The Girl In White" • "The
Story of Three Loves" (Tech.) • "One
Piece Bathing Suit" (Tech.) • "Plymouth
Adventure" (Tech.) • "Prisoner of
Zenda" (Tech.) • "Everything I Have
Is Yours" (Tech.) • "Tribute To A
Bad Man" • "The Devil Makes Three"
"Fearless Fagan" • and others.

"WILL PAY RICH DIVIDENDS"

"Metro which has a way of establishing industry precedent naturally would be the company to conceive such a merchandising plan as 'Operation Seeing Is Believing.' The contribution to industry public relations could prove to be of the first magnitude. The return to their home communities of the theatre owners highly enthusiastic over what they have seen can and will pay rich dividends. A doff and extra flourish of our chapeau to Leo the Leader."

—Phil M. Daly in *FILM DAILY*

"M-G-M's SMART MOVE"

"M-G-M is making a smart move in corraling important exhibitors and bringing them to Hollywood. With

a good layout of product, as M-G-M certainly has, any company would have little difficulty placing it in important theatres. Bringing the theatre men to Hollywood is certain to create enthusiasm that could not be worked up better and quicker. This new showmanship by M-G-M will pay off big."

—Editorial in *HOLLYWOOD REPORTER*

"ANOTHER METRO MASTER STROKE"

"A master stroke of good will and salesmanship. M-G-M's 'Seeing is Believing' Tour will enable exhibitor leaders to bring back a well grounded report to the thousands of theatre men they represent. There is plenty of evidence out Culver City way that M-G-M has much to offer its theatre customers."

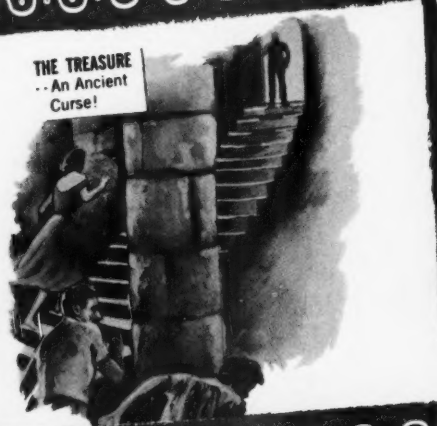
—Editorial in *FILM BULLETIN*

Warne Mara is now rea

A stolen fortune salvaged from the seas - a periled pursuit through hidden catacombs - forbidden treasure, forbidden lips, and the lashing fury of the ship called Mara Maru!



THE TEMPTATION
.. In South Seas
Shadows!



THE TREASURE
.. An Ancient
Curse!

WITH **RAYMOND BURR**
HENRY MARCO SCREEN PLAY BY

r Bros!

MARU **dy for you!**



THE TYPHOON
- An Ocean
Avalanche!



THE TERROR
- A Relentless
Man-Hunt!

STARRING

**ERROL
FLYNN
RUTH
ROMAN**

· PAUL PICERNI · RICHARD WEBB · DAN SEYMOUR · GEORGE RENAVENT · ROBERT CABAL
N. RICHARD NASH MUSIC BY MAX STEINER PRODUCED BY DAVID WEISBART DIRECTED BY GORDON DOUGLAS



KANGAROO!

THE AUSTRALIAN STORY

TECHNICOLOR



WHAMAROO FOR DECORATION DAY!

DIVISION MANAGERS'
TESTIMONIAL
MAY 11th-17th

T V trailers available on KANGAROO!
FREE thru 20th Century-Fox
Exploitation Department



There's No Business Like **20** Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 5

May 3, 1952



Decision Before Collapse

A DECISION about the executive direction of COMPO should be made immediately. Prior to his long delayed departure for Europe, Mr. Arthur Mayer, executive vice-president, proposed a three-man committee—one each from Allied, TOA and the Motion Picture Association of America—be named to head COMPO until a new president can be elected. Unless a new president can be found in the next few days, the organizations represented in COMPO should approve Mr. Mayer's suggestion and the three-man group should start functioning.

During these weeks in which the presidency of COMPO has been offered to several individuals—and in each case rejected for weighty personal or business reasons—important COMPO activities have been held in abeyance. Details of the 1952 program have yet to be approved. Now is the time to get ready for an aggressive campaign for elimination of the Federal admissions tax. The new scheme for COMPO dues needs to be put in operation.

Those in the industry who do not want to see such an organization as COMPO functioning for the improvement for industry public relations, stimulating attendance at the box office and other purposes should speak out. The killing of COMPO by kind words—and no helpful actions—does a disservice to the industry and reflects adversely on all in it. Imagine what a field day a general national magazine could have about the COMPO presidency situation! The whole matter would be comic if it were not so deadly serious.

■ ■ ■

Progress in Arbitration

AT the four-day conference in New York April 22 to 25, the ship "Industry Arbitration" was successfully launched and began its voyage across reasonably smooth waters. What storms it may encounter during a necessarily long trip is not yet known. Nor may it be predicted whether it will finally reach the end of its voyage—the establishment of an arbitration system.

From the beginning of the meeting there was agreement that "a speedy, grass-roots, low cost" system of arbitration should be set up. The meeting proceeded on the basis that topics on which widely divergent views were expressed should be postponed for consideration at the next conference starting May 26.

The conference decided on the machinery of arbitration, i.e., a national administrative committee and committees of exhibitors and distributors in each exchange area, and the formation of area panels of "neutral" arbitrators from which the local committee would choose arbitrators when the parties are unable to pick one themselves.

Subjects accepted thus far for arbitration in the proposed system include: violation by distributors of existing contracts, clearances, runs, conditioning the sale of one picture on another, discrimination in making awards in competitive bidding and alleged overbidding by an exhibitor.

Not yet decided are some major issues such as financing the system, whether any aspects of film rentals may be arbitrated and the nature of the relief that may be granted. When drafted, the rules of arbitration will show what limits

arbitrators will have in dealing with clearance, run and assessing of damages.

Psychological advances made already include a restriction on the use of lawyers in arbitration hearings. When the exhibitor is not represented by a lawyer, the distributors will not use one. When the exhibitor has one attorney all the distributors concerned will attempt to agree to use only one.

For the purpose of keeping the system simple the decision not to have an appeal board was a wise one. That will also cut expenses. On the other hand the possibility at least exists that arbitrators in different areas may rule differently in cases involving essentially the same circumstances. If much of this should happen, some confusion would be inevitable.

Along with the desire for an arbitration system was a determination to encourage the use of conciliation. This would tend to keep down the number of cases submitted for arbitration. Many disputes obviously lend themselves to informal solution, if the parties would sit down calmly and with good will.

The most fundamental point is that no method of conciliation or system of arbitration will be effective unless the parties want it to work. After the arbitration meeting at the end of May it should be clear whether enough sentiment exists in the industry not only to desire arbitration in general but agree to have it. This means being willing to support it financially and to make necessary compromises in the negotiations over the rules and regulations so that final agreement can be reached.

■ ■ ■

Political Policy

NOW, before the national political conventions and the white heat of the campaign, it would be well for the industry to resolve to maintain a friendly neutrality with respect to the Presidential candidates. Any other course is likely to lead to embarrassment and a boomerang effect.

The reported political activity on the West Coast, even at this early date, is to be viewed with some alarm. Naturally every member of the motion picture industry retains all his rights as a citizen. However, exercise of these rights should be done in a way that does not involve the industry. After all, no matter what happens in November the popular vote will be fairly evenly divided. Not more than a few million votes are likely to separate the winner from the loser. And every voter and his whole family are potential patrons at the box office. The "A" picture has not yet been made, and probably never will be, that can be a financial success if supported by only the members of one of the major political parties. Each theatre must serve all the residents of its community. That does not mean that the members of the industry could or should adopt an ostrich head-in-the-sand attitude toward the realities of the political world. On the other hand partisan politics, as such, have no place in the industry.

It should be abundantly clear to Hollywood that mass political activity under the banner of the film colony is not good for the business of motion pictures. The less stars and other prominent individuals—persons who need support from all the people at the theatres—publicly identify themselves with presidential campaigns the better. For those few who prefer political activity to motion pictures, let them give up their film connections and devote full time to political causes as individuals and not as Hollywood personalities.

Letters to the Herald

Grave Doubts

TO THE EDITOR:

In view of the attention given in the *HERALD* to the various channel allocations for television and the references to educational television included, it is probably pertinent to point out that there are a number of educators who share grave doubts that television will be the usable classroom teaching tool that the organized educational TV pressure groups would lead public and profession to believe.

There has as yet been only one study made of the relative effectiveness of a television broadcast and a motion picture of the telecast, and this study was conducted with a group of adults under somewhat unusual conditions. Even under these more favorable conditions, television was proved to be more effective with only 20 per cent of the students than the identical motion pictures used. This evidence is obviously not sufficiently conclusive to turn our schools upside down in order to use television in the classroom.

Without any experimental evidence concerning educational television, however, it is plain, from the record of teachers' experiences in attempting to use radio broadcasts directly (not recorded or taped), that the direct television broadcast carries with it all the problems of use that have led to fewer attempts being made to use radio directly.

Now that recorded radio and radio-type programs can be used on a flexible basis (and, there is no evidence to indicate that a live radio broadcast is any more effective educationally than a recorded program), the possible educational contribution of radio is increased.

It seems to me that it is a rather curious state of affairs, when we already have the flexible form of the television broadcast available in the motion picture, to make extensive efforts to bring into widespread use the motion-picture-in-a-strait-jacket: television in our schools. —**ROBERT E. SCHREIBER**, Director, School of Education Audio-Visual Service, University of Maine, Orono, Maine.

Appearances

TO THE EDITOR:

More star appearances should be made in the smaller communities in an effort to introduce new stars. They should avoid the larger cities, which does not mean much any more, and get out to smaller towns spending at least one day. During this visit to smaller towns the new stars should not be permitted to even go about the theatre. They

should do the following: hold newspaper and radio press conferences, attend civic club meetings, visit high school assembly, visit the unusual sick cases, visit hospitals and etc. In other words they should go out and shake hands and visit with the people rather than put on Hollywood-type theatre appearances. Even receptions can be worked out.

The reason I know the above will work, recently I had Audie Murphy, John Hudson and James Best in my town for 24 hours. We did this sort of thing that I am talking about. The people are still raving about how nice all our affairs were and especially how nice and clean cut the stars were. In fact, John Hudson and James Best from this day forward will no longer be small copy in my town, but will certainly take top billing as they sold themselves to the people of Lawrence. —**J. D. KING**, Patee Theatre, Lawrence, Kan.

Report from Japan

TO THE EDITOR:

Japan will start a new life as an independent country in the near future. I want to express my heartfelt thanks for the kindness that was shown by the Americans during the seven years of occupation.

My theatre is an unusual one among the 3,000 theatres in Japan as I have shown only American films since it opened. At present, it is not advantageous that we show only American pictures as Italian, French and English movies are popular, and also there is a shortage of imported films.

In Japan musical and dancing movies don't please the audience very much and the people are tired of fighting movies because of the excess of imported Westerns.

The following American films were very popular lately among the Japanese people: "The Street With No Name" (20th-Fox), "The Three Musketeers" (MGM), "Go for Broke" (MGM).

"Go for Broke" was a hit due to propaganda which made the Japanese think "Nisei" were Japanese citizens. I think this movie was made for the American people to let them know that "Nisei" are real Americans, but many Japanese people rushed to see it under a hallucination which made us think the Japanese defeated a foreign people. The word "Bakkatate" which was often used in this movie is a vulgar word and I have never heard it used before in a film. "Go for Broke" received much interest from the Japanese people, but I am afraid this kind of movie may implant warlike ideas in the heads of the Japanese people.

It would seem that the Americans who are in Japan and the Japanese who are working under Americans are forgetting that American movies ought to show real democracy and real American life to the Japanese. I haven't any objections for my business as a manager, but I would like you to remember always that movies are very important to the Japanese people in implanting democracy and in raising the level of culture.

The above opinion is only mine and does not represent the opinions of all managers in Japan. If somebody in America can convey to the Japanese that my idea is right many managers in Japan will see that my opinion has some foundation.

At present, a vague idea is coming to Japan, that everything is right if Americans do or speak it, and everybody who has been to the United States is a great personage. —**TOSHIO MIYATO**, Shinkoika Theatre, Tokyo, Japan.

Hands Are Tied

TO THE EDITOR:

Exhibitors should do what they can to develop stars but their hands are tied. Best promotion is: 1. Via pictures with big name stars (like Spencer Tracy) letting younger new faces carry the romance and action. This buildup takes more than one picture. 2. Via nationwide exploitation, with TV shots, radio drama, endorsements, etc. 3. Via personal appearances. —**STANLEY DURWOOD**, Durwood Theatre, Kansas City, Mo.

Appearances Vital

TO THE EDITOR:

Personal appearances of established stars as well as new stars would greatly stimulate interest in movie-going. Past appearances have all too often been limited to large cities. Get them into rural areas where they mean something to small town people who have never had a chance to see a celebrity personally. The Movietime U.S.A. tours were a step in the right direction, but they did not go far enough. —**FRANK L. FOWLER**, St. Cloud Theatres, Washington, N. J.

Pair Them Up

TO THE EDITOR:

New stars should be put with established stars until fairly well known. Personal appearances, with their pictures or without, should be a must for new personalities. —**ABE BERENSON**, President, Allied Theatre Owners of the Gulf States, Inc., New Orleans, La.

MOTION PICTURE HERALD

May 3, 1952

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► Decision of Hollywood's Motion Picture Industry Council to carry on, despite withdrawal of the Screen Directors Guild and the heckling of unhappy individuals overgiven to having their own way, renews hope that an organization dedicated to the defense of public relations may yet enduringly serve this business.

► The upsetting on Monday of the decision for the plaintiff in the case of Adrian Scott against RKO Pictures, in which Mr. Scott was given the amount of money he would have earned in the unexpired term of his contract terminated by the studio following his refusal to answer House Un-American Activities Committee questions, figures to slow down the Hollywood Ten's march toward trial of those multimillion dollar suits against the major companies.

► A. T. and T.'s answers to the MPAA questionnaire on what its charges would be for installation and use of a typical theatre television system are being anxiously awaited. A good part of the industry's case for special theatre television frequencies must rest on proof that common carrier charges are too high.

► Following testimony about the Communist Party memberships of Elia Kazan and Clifford Odets in the mid-1930's, members of the House Un-American Activities Committee are beginning to wonder if the staff shouldn't concentrate on more up-to-date material. Even the most ardent Red hunters admit that's fairly ancient history.

► Now that the educators have been given 242 channels of their own and have been handed the challenge of doing something with them within a year or lose them to the commercial broadcasters, colleges and universities will have to start figuring budgets. Apart from having to fill

28 program hours each week, educational stations—because of the "non-commercial" tag—will not be able to pick up any public service shows identified with a sponsor. It is to be doubted whether many of the reserved channels will be picked up on that basis.

► If the questioning of the Supreme Court justices were only more meaningful as to their final decision, one could predict that the New York State film censorship law would be struck down, based on their questioning during the "Miracle" argument. But their questions are usually for argument's sake only, and no real indication of how the judges will vote finally.

► Having done a good public relations job for the industry in the U. S., the series "The Movies and You" may soon be equipped with foreign commentaries and sent abroad to tell the story of Hollywood there. This forms part of the discussions to use Movietime U.S.A. material in the foreign market.

► Drive-in theatres may well lead the way in beating the exploitation drums. Last week the Pacific Drive-In circuit signed a contract with radio and TV station KLAC for each to plug the other daily on an across-the-board basis. Five disc jockeys will supply the circuit's 14 theatres with 15-minute pre-picture programs and 10-minute between-show records. In return, the drive-ins will receive plugs during the dinner-hour broadcasts and at other hours on the station.

► Something unusual in art picture bookings was presented to New York audiences this week in the day-and-date presentation of "Tales of Hoffmann" and "Cry, the Beloved Country" both from Lopert-UA at the RKO and Skouras neighborhood houses. The double bill is playing in 31 RKO and 12 Skouras houses.

► The Justice Department is not being given piecemeal reports of any progress being made on the arbitration system now being discussed, according to a reliable authority. Rather, if and when the system is fully and finally approved, then it will go to the Government officials for their inspection.

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This week in pictures



SPECIAL SCREENING, in Washington, at the Motion Picture Association of America headquarters, of Paramount's "My Son, John." At the left are Barney Balaban, Paramount president; Mrs. Eric Johnston; Vice-President Alben Barkley; Mr. Johnston, MPAA president; and Mrs. Barkley.



By the Herald



BEGINNING her cross country tour for Warners' "The Winning Team," Mrs. Grover Cleveland Alexander, the great pitcher's widow, presents her 16 foot ticket to Sante Fe conductor F. W. Klinglsmith. In the film Ronald Reagan plays the Alexander role.

MORT NATHANSON, right, Monday became United Artists publicity director. He had been eastern advertising-publicity director for Horizon Films, and previously was with Paramount Liberty, and Goldwyn, and in the theatre.



ARRAY, at the dinner to retiring Allied of Maryland president Lauritz Garman, in Baltimore. The men are Leon Back, new president; Mr. Garman; Frank Durkee, exhibitor; Abram Myers, Allied counsel; and Jack Whittle, dinner chairman. Mr. Garman received many letters of esteem, a watch, and traveling bag.

JANEY JOOSSENS, right, at the MPAA reception for her in New York. *Miss Cine-Revue*, 1952, she is the Belgian magazine publisher's guest on a visit to Hollywood.



By the Herald



NEW OFFICERS of tent 25, Los Angeles Variety Club. Seated above are Hugh Bruen, first assistant chief baker; and George Bowser, chief baker. Standing: W. H. Lollier, property master; Lloyd Ownbey, dough guy; and Mort Scott, second assistant chief baker.



THE FROG MAN at the left is former *Motion Picture Herald* staff member George Spires, an Army major, who is now on active duty in the Far East. After a distinguished record during the war, he was ordered back in service in 1950.



By the Herald

OPENING, right, of the new Beekman Theatre, New York, on Monday night. Cutting the ribbon is Mayor Vincent Impellitteri. Greer Garson is the decorative note. At the left, Edward Rugoff, head of the Rugoff and Becker circuit, owners. Above, Mr. Rugoff, at a preview last week, is congratulated by Roxy theatre director David Katz, left, and Radio City Music Hall director, Russell Downing, right.



SWEARING IN Eric A. Johnston, left, as member of the Public Advisory Board on Mutual Security. His mentor is W. Averell Harriman, Director for Mutual Security. Mr. Johnston is president of the Motion Picture Association of America.



SEEN AT THE SMPTE spring convention in Chicago last week. Above are George Colburn, Colburn Laboratories head; William C. DeVry, DeVry Corporation president; and Oscar F. Neu, president of Neumade Products.



THE VISITING STAR. Mickey Rooney, on a round of appearances in conjunction with opening of his Columbia picture, "Sound Off," is seen at his Baltimore chat with local exhibitors. Second from left, front row, he poses with theatremen Edward Perotka, Richard Dubin, Izzy Makover, Joe Baer, Jack Seidman, Joseph Walderman, Aaron Seidler, and Barry Goldman.



BENJAMIN KALMENSON, Warner Brothers chief of distribution, is seen at the right stressing his sales message to the meeting in Pittsburgh. Story on page 22.



By the Herald

UNITED ARTISTS sales promotions, left, Milton E. Cohen is at the left, the new eastern-southern sales manager. James Velde is at the right, the new western sales manager.



BLESSINGS, Buddhist style, at the opening of Republic's new Thailand office in Bangkok. Sunton Sambu, local manager, lights candles at beginning of ceremony

NEW SLATE for the Associated Motion Picture Advertisers, New York. The men are Albert Florsheimer, Jr., treasurer; Edgar Goth, secretary; Harry McWilliams, president the third time; and Lige Brien, vice-president.

TESTIMONIAL DINNER, right, Richard F. Walsh, left, IATSE president, and Tom Murtha, center, New York district chairman, present a gift to William P. Raoul, general secretary, honored for his service to the IA, dating back 35 years.



By the Herald

ARBITRATION STRUCTURE RISES ON TRADE SCENE

New York Parley Draws a Basic Blueprint for the Operation of System

After four days of intensive discussion, deliberation and disputes which were eventually resolved into some basic agreements, the precedential all-industry arbitration conference adjourned its sessions late last Friday afternoon.

With the adjournment, many of the delegates who included some of the highest executives from distribution and exhibitors, felt that while the final goal of setting up an arbitration system might not have been reached at that time, much progress was made toward it.

Reach Agreement on Basic Points of System

The delegates recognized from the start that the task facing them was a monumental one, but before the conference was adjourned to May 26—when financing and whether film rentals should be arbitrable, the two knottiest problems, will be taken up—the conference was able to accomplish a substantial amount of work.

For example, agreement was reached on: an organizational plan; a policy that will permit the grass roots area to dispose of disputes along lines compatible with their specific wishes and needs; the importance of conciliation; a method of selecting arbitrators; submission to arbitration of a number of subjects; arbitrators' power to award damages, and the use of counsel.

Meanwhile, it was decided that in the coming weeks until the conference resumes May 26, a special committee representing all the participating groups will continue to work on the drafting of rules and regulations to cover the entire system. Consideration also will probably be given, both by the committee and component groups, to coming up with a satisfactory and non-expensive financing plans as well as some solution to the touchy film problem.

National Committee Would Aid Local Organizations

The first important step taken by the conference was approval Wednesday of an organizational plan providing for the establishment of a 12-member national administrative committee and local administrative committees in each exchange area. (Full details were reported in last week's *MOTION PICTURE HERALD*.)

The former group would be responsible for employing such staff as might be necessary, helping the local committees organize, plan the proper legal forms, keep records, etc. The latter groups would keep records and employ such staff as might be required, setting the time and place of the hearings,

ARBITRATION FRAMEWORK

Following are the highlights of the action taken last week at the all-industry arbitration conference.

SUBJECTS FOR ARBITRATION—Alleged distributor violation of contracts, clearances, runs, "conditioning" licensing, competitive bidding.

WHO SHALL ARBITRATE—Left in the hands of regional committees with panels generally to include three persons—one picked by each side, the third picked by the two named. If nominees are unsatisfactory, arbitrators to be picked from a permanent substitute list.

ORGANIZATION—National administrative committee with necessary staff to set up forms, procedures, keep records, and help establish local committees to receive complaints, pick arbitrators, furnish necessary documents, etc.

GENERAL—Arbitrators can award damages; use of counsel limited.

notifying the parties involved of awards, furnishing copies of decisions, and the like.

On Thursday, the conference moved into discussions of points on which there was most likely to be agreement. Thus, the delegates approved alleged distributor violation of existing contracts, complaints on clearances, runs and "conditioning" licensing, as proper arbitrable subjects; and also passed on the method of selecting the arbitrators.

The plan for selection of the arbitrators where an exhibitor plaintiff and distributor respondent are the only parties involved, each of the parties will pick their arbitrator with the two picked naming the third. If the two arbitrators are unable to agree on a third, then the local committee will name the odd man from a permanent panel of approved arbitrators. It will not be necessary for the arbitrators to have an industry background.

Bidding Awards and Overbidding Subjects

If there are intervenors in the case, and they cannot agree on the arbitrators, the arbitration panel will be selected from the permanent group made available through the local committee.

The main accomplishments on Friday were the approval of two more subjects for arbitration and the granting of power to the arbitrators to make damage awards. The two additional subjects deemed proper for arbitration were:

Any claim brought against distributors for discrimination in the award of any picture under competitive bidding; and any claim that an exhibitor over-paid or over-bid in order to deprive another exhibitor of pictures through competitive bidding. As a corollary to the latter point, the conference recommended that the successful bidder should be brought in by the complainant in these cases.

On the use of counsel, the conference decided that unless an exhibitor complainant

has counsel at an arbitration proceeding, distributors shall likewise not be represented by their legal advisers. And it was also agreed that if the exhibitor has counsel, then the distributors involved in the complaint, no matter what the number, shall be permitted to have one counsel.

While the delegates approved the granting to the arbitrators of the power to levy damages, this can be considered merely a general and broad recommendation, since it was decided that the exact scope and power of the arbitrators in the matter of damages should be dealt with by the rules committee.

No Final Plan Ready On Finance System

Since the close of the arbitration meeting last Friday, there has been much discussion of how the financing would be achieved. There was speculation that exhibitors would be asked to contribute on the basis of \$5,000 from Theatre Owners of America \$3,000 from Allied States Association and \$1,000 each from the Independent Theatre Owners Association of New York, Metropolitan Picture Theatres Association, and Western Theatre Owners. Distributor contributions, it was reported, would be based on pro rata rental income as listed with the MPPA.

Another report early in the week said that a plan to produce shorts, the revenue of which would be used to finance arbitration, was being considered.

If and when a final arbitration plan is approved, it will be submitted to the various organizations for a last look, after which it will go to the Justice Department and Court. Committee working on procedure includes:

Herman Levy, TOA, chairman; Abram F. Myers, Allied; Mitchell Klupt, MPPA; Milton Weisman, ITOA; L. S. Hamm, Keough of Paramount; Robert W. Perkins Western Theatre Owners; and Austin of Warner Bros., and Adolph Schimel of Universal, for the distributors.

ILLINOIS "GROUP LIBEL" LAW UPHELD BY SUPREME COURT

WASHINGTON: In a decision that may have significant bearing on the future determination of motion picture censorship, the U.S. Supreme Court this week upheld the right of Illinois to pass and enforce a "group libel" law.

The Illinois statute prohibits the publication, dissemination or display of any "lithograph, moving picture, play, drama, or sketch" that would expose citizens of any race, creed or color "to contempt, derision or obloquy."

The high tribunal upheld the conviction of Joseph Beuharnais, who had been fined \$200 for publishing and disseminating lithographs and other literature reflecting on the Negro race. Mr. Beuharnais had challenged the Illinois law as a violation of the freedom of speech and of the press guaranteed under the Fourteenth Amendment to the Constitution.

This amendment provides that "no state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States" nor "deprive any

person of life, liberty or property without due process of law."

The court's decision came in a five-to-four vote. Justice Felix Frankfurter gave the opinion of the court and was joined by Chief Justice Fred M. Vinson and Associate Justices Harold H. Burton, Tom C. Clark, and Sherman Minton. Justices Robert H. Jackson, Hugo L. Black, Stanley Reed and William O. Douglas wrote dissenting opinions.

"If an utterance directed at an individual may be the object of criminal sanctions, we cannot deny to a state power to punish the same utterance directed at a defined group," wrote Justice Frankfurter.

Justice Black, in his dissent, observed that, under the court's ruling, the law could be applied to a "book publisher, newspaper, radio or television station, or even a preacher."

The law, according to Justice Black, imposes state censorship over theatres, moving pictures, radio, leaflets, magazines, books and newspapers and the "sugar-coating" of calling it a group libel law "does not make the censorship less deadly."

Discuss Paramount Product At Studio Meet May 5

Studio personnel will join distribution and production executives in discussions of production plans and analysis of product when Paramount Pictures holds its sales conference at the studio in Hollywood May 5. A. W. Schwalberg, president of Paramount Distributing Corp., announced this week. Mr. Schwalberg, who will preside at the sessions with six domestic and Canadian division managers, said a total of 13 films set for release between July and December of this year will be screened and individually discussed. Y. Frank Freeman, vice-president in charge of studio operations, and Don Hartman will participate in the meetings. E. K. O'Shea, vice-president of Paramount Distributing Corp. and Jerome Pickman, vice-president and director of advertising, publicity and exploitation, will assist Mr. Schwalberg in conducting the sales and merchandising sessions.

UA to Distribute Three Lopert Films

Arthur B. Krim, president of United Artists Corp., and I. E. Lopert, president of Lopert Films Distributing Corporation Tuesday jointly announced that they had concluded an agreement whereby United Artists will handle for general distribution three major film properties of the Lopert company. These are "Outcast of the Island," "Tales of Hoffmann" and "African Fury" (formerly entitled "Cry, The Beloved Country"). Mr. Lopert explained that it is his intention to retain his sales organization and he will continue to handle films of a more

specialized nature in the future just as he has done in the past. On the pictures which are going to be handled by United Artists, the Lopert organization will act as producer's representative and will supervise the sale of these attractions.

20th-Fox "Lydia Bailey" To Open in Haiti May 4

A distinguished international audience will be on hand at Port-Au-Prince, Haiti, May 4 when Twentieth Century-Fox's "Lydia Bailey" has its world premiere there. Showing of the film will climax a gala four-day festival sponsored by the Haitian Government with President Paul Magliore proclaiming May 4 as "Lydia Bailey Day." The American press party, including 50 writers, leaves New York for Haiti May 3 and is expected to return May 7. Anne Francis and William Marshall, stars of "Lydia Bailey" will attend the premiere.

To Name Canadian Pioneer

TORONTO: The Canadian Picture Producers' national executive group has decided to name a "Pioneer of the Year." The first choice will be announced at the annual meeting here May 28, and he will be honored at an affair in the early fall. O. R. Hanson, president, will be chairman of the selections committee.

Sues Pathe Industries

J. T. Sheffield, head of the Sheffield Exchange System, has filed suit against Eagle Lion Films and Pathe Industries for non-payment of rent on a building in Portland, Ore.

Foreign Net Of 20th-Fox Improves

Foreign operations of Twentieth Century-Fox showed a distinct improvement in 1951 with world market rentals and the actual dollar remittances to New York increased by a little more than \$3,000,000 compared with 1950.

These figures are included in the annual report of 20th Century-Fox, covering the year ended December 29, 1951. Consolidated net earnings for the 52-week period, after taxes and other charges, totaled \$4,308,431 or \$1.47 a share on the 2,769,485 shares outstanding. Net earnings for 1950, including more than \$3,000,000 from prior foreign income and gains from the exchange of theatre properties, came to \$9,553,260.

The report indicated actual dollar remittances from abroad in 1951 came to \$16,000,000, compared with \$12,900,000 in 1950. In addition, expenditures of foreign balances for film production, theatre acquisition, story purchases, taxes and the like were equivalent to an additional \$3,200,000 in 1951 and \$4,600,000 in 1950.

Foreign film rentals in 1951 totaled \$32,170,929, compared with \$31,392,272 a year earlier. Domestic film rentals amounted to \$60,318,428 which compares with \$59,449,492 in 1950. Theatre receipts in 1951 totaled \$58,169,152, compared with \$60,153,264 the year before. "The decline was largely due to a drop in attendance of about 10 per cent for the circuit as a whole," the report said.

The United Kingdom was the largest market for 20th Century-Fox, with film rentals amounting to \$8,759,774 in 1951. Australia, New Zealand and South Africa contributed another \$11,926,811. A total of \$5,255,480 came from Central and South America and the remainder of the world brought in \$14,988,638.

Ribble Named President Of New Mexico Group

Tom Ribble of Albuquerque has been elected president of the New Mexico Theatre Association, replacing George Tucker, resigned. The election took place at a board of directors meeting in Albuquerque. Frank Peloso was elected to the board to replace Mr. Ribble. Mr. Peloso owns theatres in Duke City. Marlin Butler, Albuquerque theatre operator and secretary of the NMTA, was voted by the board to be a member of the National TOA Arbitration Committee. The New Mexico group will hold its annual convention in Santa Fe, N. M., June 17 and 18, at the La Fonda Hotel.

Approve Divorcement Plan

Stockholders of Loew's, Inc., at a special meeting held Tuesday voted approval of the plan of reorganization providing for separation of the domestic theatre business from the production and distribution business. All directors were reelected.



Give
that
**BRAVE
WARRIOR**
plenty of playing time!

HE'S GOING PLACES IN COLOR BY

TECHNICOLOR

THE PROPHET SOUNDS THE WAR CRY!
THE SHAWWEE NATION RISES IN REVENGE!

Another
spectacle
sensation
from Columbia!

BRAVE WARRIOR

The West's Greatest Indian War in color by

TECHNICOLOR



Scout



Chief



Prophet



Renegade



Spy



Enemy

starring **JON HALL** with Christine Larson · Jay Silverheels
Michael Ansara · Written for the Screen by ROBERT E. KENT
Produced by SAM KATZMAN · Directed by SPENCER G. BENNET

COMPO'S MEMBERS VOTE ON TRIUMVIRATE PLAN

Mayer, Retiring, Proposes Three-Man Committee to Run Council Affairs

The top problem of the Council of Motion Picture Organizations to find a head for the all-industry body may be eased, temporarily if a proposal from retiring executive vice-president Arthur L. Mayer is accepted by the 10 charter members.

Mr. Mayer's plan is for the appointment of a three-man committee to run the organization until a president can be chosen at the next meeting of the COMPO executive committee. The triumvirate would include one representative from Theatre Owners of America, another from Allied States Association, and a third from the Motion Picture Association of America, the three national organizations on the executive committee of COMPO.

Early Approval by All Members Indicated

This week, there was every indication that Mr. Mayer's plan would be found acceptable by the 10 charter members, nine of whom had already signified their approval. Still remaining to be heard from is the Motion Picture Association of America, which was scheduled to take up the matter late this week at its board meeting in New York. Mr. Mayer is planning to start his much postponed trip to Europe May 4.

Unofficial approval was obtained from delegates of five of the organizations even before Mr. Mayer sent out a telegram, outlining his plan, to the members. Last Friday, on the last day of the all-industry arbitration meeting in New York, Mr. Mayer lunched with Mitchell Wolfson, TOA president, Wilbur Snaper, Allied president, H. V. (Rotus) Harvey of Western Theatre Owners, and Abram F. Myers, Allied general counsel. They agreed to go along with Mr. Mayer's plan. Subsequently, Marvin Farris representing the Society of Independent Motion Picture Producers and Jack Ali-coate for the trade press, expressed their agreement.

Allied to Act at Board Meeting in Colorado

Since the wire was sent, approval has also come from Robert J. O'Donnell for the Variety Clubs; Leo Brecher for the Metropolitan Motion Picture Theatres Association; Harry Brandt of the Independent Theatre Owners Association and the Motion Picture Industry Council.

Official approval from Allied will probably come from the organization's board meeting in Colorado Springs scheduled for this week. Since Ned E. Depinet left the COMPO presidency, the organization has



THIS IS "MOVIE TIME DOWN SOUTH." Some of the crowd attention is shown at the appearance of stars in Alexander City, Alabama.

been trying to find a successor but this has been a difficult chore. Spyros Skouras has declined because of pressure of work, and William F. Rodgers has also rejected the bid, for health reasons.

Mr. Mayer's wire outlining his proposal read as follows:

"As you know, COMPO Nominating Committee, despite long and diligent effort, has failed to find an industry leader who will agree to serve as COMPO president, all those nominated having declined either for reasons of health or pressure of personal affairs. Lack of executive head makes it impossible for COMPO to proceed with campaign to repeal Federal admission tax or rest of extensive program authorized at our last Executive Committee meeting, indeed situation so dangerous future existence of COMPO in peril.

"Since I am winding up my duties as executive vice-president next Friday, May 2, I urge that a committee of three be appointed immediately to act as COMPO's overall interim executive until a new president is elected at our next annual meeting. This committee to consist of representatives of three national organizations in COMPO, Allied, TOA and MPAA. If agreeable to you we would ask each one of these three organizations to draft one of its prominent members as its representative. With duties of presidency divided among them this arrangement would require little time or effort on the part of any one individual. The future of COMPO to which we are all pledged and to which I know you are as deeply devoted as I am requires immediate action. Please wire at once."

Meanwhile, despite its problems of leadership, COMPO's activities have been mov-

ing along at a high gear, with the Movietime U.S.A. tours getting considerable attention in a number of areas. At a meeting held in New York Friday, plans for putting the Movietime campaign into operation in foreign countries were discussed by the international film relations committee of the MPAA.

The committee headed by Lawrence Lipskin set up a subcommittee consisting of David Blum, Gerald Keyser and Harry Stone to investigate possibilities of conducting a somewhat similar Movietime campaign in Europe.

Movietime Tours Success In Albany and Buffalo

On the home front, the Hollywood personality caravans seemed to get good reaction from the press and public when they appeared in big and little communities in the Albany and Buffalo areas in New York. The Buffalo caravan was in two groups, the first composed of Pat O'Brien, Sally Forrest and Robert Welch, the second including Sterling Hayden, Vera-Ellen and Anne Gwynn.

In Albany, the group including Greer Garson, Audrey Totter, Victor Jory, Don Taylor, Archie Mayo and Sam Marx made some 40 public appearances in the territory during their visit.

Another COMPO development was the announcement of plans for a "national survey from which it is hoped to obtain a complete picture of current exhibitor opinion," to be conducted as a preliminary to the second COMPO Round Table.

The announcement was made in New York by Mr. Harvey who is chairman of the COMPO Round Table Committee.

Terry Ramsaye Says

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Film Council Hits Jackson Union Attack

CREDITS AGAIN—Now the Screen Producers Guild plans a special organ to advise editors, newspaper and magazine writers about the contributions to the art made by the producers. They would also seek representation on the reading tables of public and college libraries. It is, says Arthur Hornblow, Jr., "for those men who actively contribute to the creation of a picture." It is indicated that other alleged producers operating in business administrative capacities are not eligible to the Guild, now two years old.

This is a recrudescence of an old problem. The truth is that so many factors of high skill must contribute to the making of motion pictures in all their complexities and separate perfections there can never be an entirely satisfactory distribution of the recognitions. The screens are cluttered now with credits that are about as interesting to the customers as the signatures of illustrators are to the casual readers of magazines. The reviewer finds he is expected to note and appreciate separately the author, the script writer, the director, the art director, the film editor, the costumer, the special effects man and the cameraman. Stranded together as they are, those efforts overlap and blend in a product often to a degree that they are mostly indistinguishable. The credits count mightily in Hollywood where jobs are won and careers are made, not so much elsewhere.

Producer today too often means about as much as "supervisor" did two decades ago. Then he could be anything from a skilled picture maker to a big stockholder's nephew. In the merry '20s an oft quoted gag headline at cocktailing was "White Girl Marries Supervisor." Mr. Hornblow's problem is real, but not new. It will still be difficult to make the public care.

IT CAN BE DONE—In this tax-conscious country, and in this tax-beset industry of the motion picture, more should be known and said about Canada's budget and tax adjustment for 1952-53. It is a high budget, dominated by defense costs, but it makes sense. It is of special interest that many emergency excise levies have been reduced and some eliminated, with the passing for now, anyway, of the menace of inflationary demand, ending the price spiral. There has been a purposeful pursuit of efficiency and equity between taxpayers. Their dollar has come to par with ours. American investments up there have vastly increased. Canada assuredly has her problems, many identical with ours, but a sounder economic

atmosphere seems to overlay the land. At the moment this observer is most impressed that Canadian tax authority does not seem to hold that any tax imposed for emergency is to be made a permanent element of the pattern. Succinct report on the Canadian tax adjustments would make a nice piece of literature to be read out loud before our Congress, and entered in the *Congressional Record*—with permission to reprint. Bet they don't.

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SOME PLACE TO GO—Mitchell Wolfson, as president of TOA, speaking before an exhibitors' convention in Atlanta, after discussing those big obvious problems of the day, also observed: "Exhibitors should try to visit their theatres as strangers . . . and see if something is lacking in courtesy, service and convenience. . . . The 'comforts of home' are no longer adequate; we've got to give our patrons more."

The fact is that for millions the movie habit was built in days when the theatre was an escape from the monotony of tawdry homes and tenements. Samuel L. Rothafel won fame as a great picture showman very considerably by purveying elegance and ingratiating politeness to the common man, who got little of it elsewhere. Homes are better today, and elegance of sorts and kinds burgeons all over the landscape. The competition, operating places to go, has learned from the movies. And too many movie plants are slightly dusty, time worn and faded.

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DESPITE the somewhat remarkable state of affairs surrounding the RKO operation, in the department of production, and the many speculations about the ultimate designs of Howard Hughes as the controlling power, Samuel Goldwyn has made a new five-year releasing deal with RKO. His next release will be the ambitious "Hans Christian Andersen," budgeted at \$4,000,000. That would seem to be something very positively in the nature of a vote of a certain kind of confidence on the part of the trade-canny Mr. Goldwyn.

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NOTED IN PASSING—An advertisement in the *Los Angeles Times* announces a triple feature movie bill for KECA TV, Channel 7, starting at 1:30 P.M. J. Arthur Rank's "Went the Day Well"; 9:30 P.M., "Easy Money"; 10:50 p.m., "Killer at Large." Other advertisements indicate that movies are much the backbone of TV in Los Angeles.

HOLLYWOOD: In a letter to Congressman Donald Jackson, a member of the House Un-American Activities Committee, the Hollywood AFL Film Council last week set the record straight on the Council's anti-Communist activities.

The letter also challenged Rep. Jackson to amend the Taft-Hartley Law, for which he voted, to permit a union to "effectively discipline its members for compelling reasons other than for non-payment of dues."

Signed by Roy M. Brewer, Council chairman, the letter said the Council, representing more than 20,000 workers in the motion picture industry, "cannot allow to pass unchallenged your blanket condemnation of Hollywood guilds and unions" in a recent speech before the Los Angeles Kiwanis Club.

Mr. Jackson had said Hollywood would be regarded "in an undesirable way" as long as the guilds and unions kept on their membership lists men and women identified with Communism and he had called for the Hollywood guilds and unions to "clean house."

The letter reminded the Representative that the American Federation of Labor unions and guilds in Hollywood had battled the Communists "long before the public had its eyes opened to the Communist menace" and it said that a Communist member of an AFL union or guild in Hollywood could keep right on working in the studios on account of the Taft-Hartley Law which "prevents a union with union shop contract from denying work opportunities to a person because he is a Communist."

"We cannot and do not speak for the very few unions and guilds in Hollywood that do not belong to the American Federation of Labor," the letter read. "We simply ask you to recognize the strong anti-Communist position of the AFL unions and guilds which represent more than 98 per cent of the workers in the studios. . . . You, Mr. Jackson, are not helping our nation when you falsely accuse the very organizations which have been spearheading the battle against Communist conspirators in Hollywood."

Odets Questioned by House Investigators

WASHINGTON: Clifford Odets, screen and stage writer, was questioned this week by investigators for the House Un-American Activities Committee. No announcement followed the all-day session. A committee spokesman said Mr. Odets had testified to members of the committee staff and not to the Congressmen on the committee. The group will decide later whether Mr. Odets should be called back to the stand. Director Elia Kazan told the committee recently that Mr. Odets was a party member with him, but that he had quit the Reds the same time Mr. Kazan did, in 1936.

SPEAKING OF A PRISON RIOT

...Have you seen those roaring grosses being piled up in New York, New Orleans, Sacramento, San Francisco, Chicago, Miami, Boston and all points west! It's doing big business in the Big Houses from coast to coast!

Columbia Pictures
presents
A Stanley Kramer
Production

My Six Convicts

THE "BREAK" OF THE YEAR *from Columbia*



with MILLARD MITCHELL · GILBERT ROLAND · JOHN BEAL · MARSHALL THOMPSON

Screen Play by MICHAEL BLANKFORT · Based on the book by DONALD POWELL WILSON · Music Composed and Directed by Dimitri Tiomkin - Associate Producers EDNA and EDWARD ANHALT · Directed by HUGO FREGONESE

SCREEN SERVICE SUED BY U.S.

National Screen, Majors Cited as Monopoly on Trailers, Accessories

The Justice Department this week filed a civil anti-trust suit in the New York District Court against National Screen Service Corp. Named in the complaint along with National Screen were Paramount, Warner Bros., Twentieth Century-Fox, RKO Pictures, United Artists, Columbia and Universal. Loew's was not named in the suit because no exclusive contract exists between the company and National Screen.

The suit charges National Screen with monopoly of the trailer and accessories business, and it is alleged that the monopoly was achieved through a systematic buying out of competitors and the arranging of exclusive contracts with the distributing companies.

To Enjoin Exclusive Contracts

Specifically, the Government in its complaint is seeking the termination of such exclusive contracts; the prevention of National Screen from acquiring any other trailer or accessory manufacturing firm; and the requirement that National Screen permit anyone at reasonable terms and conditions to make and distribute trailers and accessories.

Herman Robbins, National Screen president, said this week that his company had not yet been served, and that he would withhold all comment until it is served. National Screen is expected to file a reply within 20 days from the time of service.

The Government's complaint also said that the companies' monopolies include the manufacture and distribution of 85 per cent of the "coming attractions" films used throughout the U. S. The Justice Department added that National Screen does an annual business in excess of \$17,000,000.

Increases Price Is Charge

In Washington, Philip Perlman, acting Attorney General, said the case was filed because "the unrestrained flow of trailers and accessories is of tremendous importance to theatre operators throughout the country." Monopoly by one company, he added, "tends to increase the admission price to the public for a major medium of entertainment."

He added: "A fundamental purpose of the anti-trust laws is to protect . . . businessmen and the public from arbitrary restraint and the predatory practices of the monopolists."

Assistant Attorney General H. Graham Morison, who is in charge of the anti-trust division of the Justice Department, said the Government felt that the theatre operators were "entitled to a competitive market in which to purchase advertising material so that entertainment could be supplied to the public at the lowest possible cost."

Industry Council Votes To Continue Its Work

HOLLYWOOD: The Motion Picture Industry Council this week voted to continue its existence because the "need for the Council was never greater than today." At the meeting here, the Council also moved to have a committee composed of former MPIC presidents meet with the board of directors of the Screen Directors Guild, which recently resigned from the Council, with a view toward bringing the Guild back into the organization. The Council, in addition, voted approval of the AFL Film Council's letter to Representative Donald L. Jackson challenging the Congressman's assertion that Hollywood guilds and unions must "clean house" of Communists, and moved to have notification of this endorsement sent to all California Congressmen.

"Outcast" Gets Broadway, East Side First Runs

For the first time in the history of film booking in New York, an important new film will have simultaneous openings at a Broadway house and an East Side "art" house. The film is Carol Reed's British-made "Outcast of the Islands," distributed by Lopert Films, which will open May 15 at the Astor theatre and Fine Arts theatre. The distributor feels that the film has enough action, suspense and adventure to please the Broadway audience, as well as the benefit of Mr. Reed's reputation to give it an appeal to "art house" patrons who seldom venture to Broadway for their film fare. Adapted from Joseph Conrad's novel, the film is a London Films presentation and stars Ralph Richardson, Trevor Howard, Wendy Hiller, Robert Morley, and introduces Mr. Reed's new discovery, Kerima.

RKO to Put 4 Pictures Into Work in May

Four new films will roll at the RKO studios in May, it was announced this week by Howard Hughes, managing director-production of RKO Pictures. "Split Second" has been assigned to producer Edmund Grainger and has been scheduled for a late May starting date. Mr. Grainger also is preparing "Blackbeard the Pirate," a Technicolor film which will have Robert Newton in the title role. It too is due to go before the cameras in late May. Completing the trio of RKO films to be on the sound stages in May is "Beautiful But Dangerous," a romantic comedy starring Jean Simmons. Lloyd Bacon will direct, with Robert Sparks producing. A fourth film, Filmakers' "The Man With the Gun" will be produced in May by Collier Young for RKO release.

Allied Board Set to Meet In Colorado

On the eve of the Allied States Association's board of directors meeting May 3 and 4 at Colorado Springs, Colo., Abram F. Myers, general counsel, said that the all-industry arbitration meeting in New York actually could report "very meager accomplishments."

Mr. Myers said that all Allied executives and units would be advised that while the conference agreed on certain subjects to be arbitrated, there was no discussion or agreement on the details nor on the form of final awards. He added that much of what still remained to be done has been passed on to the drafting committee and until this committee makes its report, which will probably be late in May, "there is no basis on which anybody can form a judgment or on which the Allied board of directors could approve or disapprove."

Of the so-called agreement to arbitrate runs, Mr. Myers said if there was real agreement on this issue, it would be a "great accomplishment"; but the agreement on runs in the 1940 consent decree was so hedged with qualifications as to be useless. This is an indication, Mr. Myers said, that the important thing is not the agreement, but the details as to how they would be arbitrated.

"No problem was finally settled in New York except setting up boards and choosing arbitrators," Mr. Myers said.

Show Special Brings Suburbanites to Hall

The first of the "show-special" New Haven railroad trains from Connecticut towns to Radio City Music Hall in New York ran last week, bringing 800 suburbanites to the Hall, currently featuring "Singin' in the Rain." The train extended the week-night specials run by the railroad to bring New Englanders in for the legitimate shows on Broadway. On the first Music Hall show-train were Russell V. Downing, Music Hall president; Leon Leonidoff, senior producer; Russell Markert, producer and director of the Rockettes and others of the Hall.

New York "Post" Directory Now Lists 76 Theatres

The number of New York metropolitan theatres participating in the joint film directory ads appearing in the *New York Post* has increased from 50 to 76 in the first two weeks of publication. The directory, sponsored by the New York Independent Theatre Owners Association, lists each theatre alphabetically, with equal billing, on the amusement page at special classified rates. The association currently is negotiating for similar directories in other metropolitan newspapers.

A SPECIAL
SERVICE FOR
EXHIBITORS...

... DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THE BOOKING OF THE WEEK

Thief of Damascus

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:

Technicolor Arabian
Nights Adventure

CAST:

Paul Henreid
John Sutton
Jeff Donnell

RUNNING TIME:

78 Minutes

HIGHLIGHTS:

The four most fabulous adventures of all time together for the first time in Technicolor. Aladdin! Sinbad! Ali Baba! And "What-A-body" Sheherazade! World-conquering hordes sweeping down on Arabia's loveliest harem! Foiled by furious battle... witching lips! Magic cave swallows army! Harem hours foil raiders. Duel for queen's love! "Shouts the works! Should click at box office!" (Hollywood Exp.) "Action aplenty! Marquee lure!" (Variety) "Fast moving, always full of action." (M.P. Herald)

RELEASE DATE:

In release

DISTRIBUTOR:

Columbia

ALADDIN!

SINBAD!

ALI BABA!

SHEHERAZADE!

The four
most fabulous
adventures of all time
in an all-exciting
Technicolor
spectacle!

Arabian nights lovelies stand
helpless before the wild invaders
till "What-a-body" Sheherazade
leads the magic rescue!

Thief of Damascus

COLORED BY
TECHNICOLOR

SAMPLE
NEWSPAPER
AD

starring
PAUL HENREID

John Sutton - Jeff Donnell
Lon Chaney - Elena Verdugo

Written for the Screen by ROBERT E. KENT
Produced by SAM KATZMAN - Directed by WALL JASON

SEES 'NEW ERA' FOR THEATRES

Jack L. Warner Tells Sales Executives Studio Will Supply Quality Product

CHICAGO: Warner Brothers set the pattern for a prosperous new era in production and exhibition during the past year—a pattern which “will be strengthened and developed to a new peak of endeavor in the coming months,” Jack L. Warner, executive producer, said here this week at a meeting of the company’s western division sales force.

The meeting was the third of a series of three regional conferences which have been conducted by Ben Kalmenson, vice-president in charge of distribution, in the last three weeks in New Orleans and Pittsburgh.

Product “Will Set Pace”

“Recent box office records have proved conclusively that no form of entertainment can match the motion picture,” Mr. Warner said. “And we intend to apply ourselves vigorously to a continuing production program that will set the pace for the entire entertainment world. The important attendance for fine pictures during the past twelve months has breathed new life into the whole film industry.”

Pictures to be produced during the remaining months of 1952 will be selected from a group of properties already in various stages of planning and preparation, Mr. Warner said. In addition to the films currently shooting on the stages, the studio has a group of 47 other properties from which the 1952 program will be completed. This prospective schedule, he added, will be modified to take the fullest advantage of the entertainment situation as it may develop, so that new properties—if they warrant it—may be put into immediate production.

Asks Enthusiastic Selling

He warned, however, that good product alone is not enough under “the current competitive conditions. Even the finest motion pictures require the enterprising and imaginative impulse to back them up,” he said. “And we are calling on the energetic cooperation of the exhibitor to continue selling the product to his patrons with the kind of enthusiasm that has characterized the marketing of recent hits.”

At present on the sound stages at the Burbank studio, Mr. Warner said, are “The Iron Mistress,” drama in color by Technicolor, directed by Gordon Douglas, produced by Henry Blanke, and starring Alan Ladd and Virginia Mayo; “April in Paris,” musical in Technicolor, directed by David Butler, produced by William Jacobs, and starring Ray Bolger and Doris Day; “Top Secret,” directed by Lewis Seiler, produced by Henry Blanke, and starring Cornel Wilde



JACK L. WARNER

and Steve Cochran; and “Springfield Rifle,” in WarnerColor, directed by Andre De Toth, produced by Louis F. Edelman, and starring Gary Cooper.

Ready to go before the cameras immediately are “The Desert Song,” in Technicolor, to be directed by Bruce Humberstone, produced by Rudi Fehr, and starring Kathryn Grayson and Gordon MacRae; “Top of the World,” Alaskan adventure, to be produced by Robert Sisk; and “Come On, Texas,” in WarnerColor, to be produced by Louis F. Edelman, and starring Randolph Scott.

Morgan Story in Work

Other properties in preparation and the producers assigned to them are as follows: Robert Arthur: “The Helen Morgan Story,” “Too Hot to Handle;” Sam Bischoff: “The System,” “The Private Life of Helen of Troy,” “Sulu Sea,” “Kiss Me Again,” “The Turquoise;” Henry Blanke: “Broadway Revisited,” “Green Light,” “The Grace Moore Story,” “Crown of Glory;” William Cagney Productions: “A Lion Is in the Streets;” Sammy Cahn: “Three Sailors,” and a musical comedy version of “The Man Who Came to Dinner;” Louis F. Edelman: “The Jazz Singer,” “Career Girl,” “At The End of The Rainbow,” “Stop, You’re Killing Me,” “The Story of The Post Office,” “Four Chaplains.”

Also, Bryan Foy: “The Big Time,” “The Last Train West;” William Jacobs: “Hobby Horses,” “Sally,” “When Old New York Was Young,” “Miss America,” “By The Light of The Silvery Moon,” and a musical comedy version of “Calamity Jane;” Norma Productions: “His Majesty O’Keefe;” Melville Shavelson: “Alma Mater;” Robert Sisk: “Sam Houston,” “Serenade,” “Target Zero,” “Pawnee Bill,” “The Miracle,” “El Dorado;” Sidney Skolsky: “The Story of

MUST SPEND TO EARN, WARNER TELLS TRADE

PITTSBURGH: “The economics of 1952 more than ever before require us to spend in order to earn, and the responsibility for earnings belongs to the exhibitor for getting the maximum performance from a good picture.” Thus last week wrote Harry M. Warner, president of Warner Brothers Pictures, in a message read before the second in a series of three regional Warners sales meetings in Pittsburgh. Selling, he explained, must be done without “panic symptoms,” such as putting two “A” films on a single bill, and it must be done without “the cutting and squeezing of film revenue.” Exhibitors must be educated that such thinking is “the speedy downroad to failure,” the executive warned.

Eddie Cantor;” United States Pictures Productions: “Dream Street,” “Blowing Wild;” David Weisbart: “Rear Guard,” “Golden Trail,” “Mlle. Modiste.”

In addition, Mr. Warner announced that “The Sea Rogue,” starring Errol Flynn and based on Robert Louis Stevenson’s “The Master of Ballantrae” will be made in Europe. Not yet assigned to a producer is “Trilby and Svengali.”

Supreme Court Hears “Miracle” Arguments

WASHINGTON: The Supreme Court heard arguments last week in the “Miracle” case. Prior to the hearing, the court set a precedent when it saw the film in one of the conference rooms. New York State Solicitor General Wendell P. Brown, in arguing the right of the state Board of Regents to revoke the license granted “The Miracle,” observed he did not think industry was opposed to censorship since it had been asked to participate in the fight against the Regents action but had refused to do so.

Ephraim London, attorney for Joseph Burstyn, distributor of the controversial picture, told the court the industry was unalterably opposed to any form of censorship but “voluntary self-censorship.”

Earlier in the argument, Chief Justice Vinson quoted Justice Douglas’ statement in connection with the Paramount case in which he said motion pictures should be classed with newspapers, books and magazines and enjoy constitutional protection of freedom of speech and expression under the First and Fourteenth Amendments of the Constitution.

Seeks Almanac Issues

La Cinematheque de Belgique, a non-profit organization, is seeking the issues of *Motion Picture Almanac* published between 1941 and 1945. Any reader who wants to present one of these issues should write to Jacques Ledoux, Curator, La Cinematheque de Belgique, Palais des Beaux-Arts, Brussels, Belgium.

VARIETY CLUBS' AWARD GOES TO HELEN KELLER

Las Vegas Convention Told Tents Spent \$2,200,000 to Aid Handicapped

LAS VEGAS: Climaxing their 16th annual convention here this week, Variety Clubs International Thursday night announced the selection of Helen Adams Keller as recipient of the 1951 Humanitarian Award.

Making the presentation, at the concluding banquet at the Flamingo Hotel, were John J. Harris, founder and Big Boss; R. J. O'Donnell, International Ringmaster and formerly an International Chief Barker for several years, and Marc J. Wolf, present International Chief Barker.

Four Lively Days Spent On Convention Activities

The presentation of the Humanitarian Award brought to a close four feverish days of business and pleasure for over 700 Variety Club members and their wives from throughout the United States, Canada, Great Britain and Japan. Chief among the business reports read during the convention was the Annual Heart Report which disclosed that Variety Clubs International spent more than \$2,200,000 during the past year in their diversified efforts to aid underprivileged and handicapped children.

As winner of this year's Humanitarian Award, Miss Keller joins a distinguished list of public servants, including such past winners as George Washington Carver, 1940; General Evangeline Booth, 1945; General George C. Marshall for 1947; Herbert Hoover for 1948, and Bernard M. Baruch, 1949. The award was inaugurated in 1939 and is made each year by a board of 65 editors, publishers, educators and past winners under the chairmanship of Albert Kennedy Roswell, author and radio commentator of Pittsburgh.

Miss Keller, author, lecturer and traveler, has devoted her life primarily to work for her fellow blind and deaf-blind. In recognition of her activities, the Variety award plaque read in part: "A patient, courageous soul, who with sightless eyes, has given the world a new vision and, with muted lips, has put a song of hope into the hearts of men."

More Than 400,000 Benefited by Clubs

The business sessions Wednesday were devoted to the reading of the Annual Heart Report, presented by Nathan D. Golden, chairman of the Heart Committee, in the Silver Slipper Ballroom. Approximately 10,000 showmen, members of the Variety Clubs International, were credited with having given generously of their time, talents and money in the operation of a program

(Continued on page 26, column 1)

"HEART OF VARIETY" REPORT

Tent	City	Total Membership	Name of Main Charity	Main Charity	Total Expenditures	Pledge 1952-53	No. of People Benefiting
1	Pittsburgh	657	Camp O'Connell and Roselia Foundling Home	\$104,263	\$107,322	\$100,000	4,500
3	Cincinnati	253	Foundling Home	10,000	11,000	100,000	2,400
4	St. Louis	145	School Children	1,800	10,617	10,000	6,660
5	Detroit	110	Cancer Laboratory	45,000	45,000	N. R.	5,000
6	Cleveland	158	Variety Club Boys Camp	1,100	2,850	N. R.	3,000
7	Buffalo	185	Cerebral Palsy Clinic	17,683	27,302	N. R.	140
9	Albany	106	Albany Boys' Club Camp	14,000	14,500	22,000	15,500
10	Indianapolis	240	Boy Scout Troop	2,125	2,632	20,000	300
11	Washington, D. C.	484	Children's Hospital	20,000	38,099	50,000	99,500
12	Minneapolis	278	Variety Club Heart Hospital	25,000	45,000	25,000	21,000
13	Philadelphia	356	Variety Club Camp and Infantile Paralysis	196,298	197,298	175,000	5,796
14	Milwaukee	125	Variety Club Heart Clinic	25,000	25,170	25,000	1,250
15	Des Moines	123	Boys' Club and Blank Memorial Hospital	14,500	16,000	20,000	2,300
16	Omaha	99	Home for Convalescing Children	2,181	2,181	5,000	4,200
17	Dallas	753	Boys' Ranch	89,217	105,520	110,000	14,323
18	Dayton	102	Variety Menor for Children	150,000	150,450	86,000	2,300
19	Baltimore	287	Police Boys' Clubs	26,400	28,100	35,000	7,100
20	Memphis	109	Mothers' Milk Bank	8,000	10,000	10,000	1,025
21	Atlanta	416	Cerebral Palsy School	38,797	50,175	50,000	28,197
22	Oklahoma City	225	Variety Health Centers	5,525	9,825	25,000	38,101
23	Boston	231	Children's Cancer Research Foundation	200,000	220,000	200,000	800
24	Charlotte	230	Children's Hospital and Eye and Ear Clinic	21,956	23,095	N. R.	6,483
25	Los Angeles	361	Variety Boys' Club	50,000	65,000	N. R.	14,325
26	Chicago	292	La Rabida Sanitarium	66,609	66,609	50,000	385
27	Grand Rapids	61	Youth Centers	28,000	33,350	30,000	81,340
28	Toronto, Canada	349	Variety Village for Crippled Children	50,000	53,500	75,000	1,530
29	Mexico City, Mexico	100	Children's Hospital and Orphanage	323,680	323,680	40,000	2,500
31	New Haven	68	Jimmy Fund	29,730	29,890	35,000	815
32	San Francisco	344	Blind Babies Foundation	36,000	37,000	50,000	1,495
33	Miami	460	Variety Children's Hospital	60,500	60,500	N. R.	11,000
34	Houston	297	Variety Boys' Club	137,703	159,019	75,000	21,200
35	New York	589	Will Rogers Hospital	10,000	21,000	25,000	N. R.
36	London, England	168	National Playing Fields Assn. and Sunshine Homes for Blind Babies	52,077	60,185	20,000	N. R.
37	Denver	306	Denver University Speech Clinic	3,000	3,000	N. R.	500
38	Salt Lake City	134	United Cerebral Palsy Association	10,000	11,000	20,000	N. R.
39	Las Vegas	115	School for Handicapped Children	50,000	51,500	50,000	140
40	Tokyo	56	Will Rogers Hospital	100,000	100,000	N. R.
	International	Will Rogers Hospital	100,000	100,000	N. R.
	GRAND TOTAL	9,372		\$2,026,149	\$2,217,376	\$1,538,000	405,105

N. R.—Not reported.

20th
CENTURY-FOX

WILL KEEP A SONG IN YOU



APRIL RELEASE

WITH A SONG IN MY HEART

The year's musical triumph. The fabulous story of Jane Froman is playing the same sweet boxoffice song from Coast to Coast. Starring Susan Hayward, Rory Calhoun, David Wayne, Thelma Ritter. In Color by Technicolor, with 26 great songs as only Jane Froman can sing them!

APRIL RELEASE

THE PRIDE OF ST. LOUIS

(The Story of Dizzy Dean)

Solid hit everywhere! The behind-the-headlines story of one of the most colorful sports personalities of all time is big league entertainment, perfectly timed for the baseball season. With Dan Dailey as the Great Diz, and Joanne Dru as the girl who caught his Sunday pitch.

MAY RELEASE

BELLES ON THEIR TOES

The "Cheaper By The Dozen" Family is back in a grand new, brand new Technicolor picture that's perfect entertainment for the entire family. Starring Jeanne Crain, Myrna Loy, Debra Paget, Jeffrey Hunter, Edward Arnold—and all those adorable kids.

MAY RELEASE

THE OUTCASTS OF POKER FLAT

Bret Harte's most celebrated story on the screen at last in all its lusty, brawling glory. With an impressive cast headed by Anne Baxter and Dale Robertson, with Miriam Hopkins, Cameron Mitchell and a fine supporting cast.

THERE'LL BE NO SUMMER



MAY RELEASE
DEADLINE-U.S.A.

Academy Award winners Humphrey Bogart and Kim Hunter together in the year's timeliest story about a fighting editor who defied Mob Rule and Racket Kings—and how men who 'tell' are marked! Also starring Ethel Barrymore.

JUNE RELEASE
KANGAROO! (The Australian Story)

Date this one for Decoration Day! Actually filmed on the fabulous continent that time forgot. Roaring adventure and savage romance, starring Peter Lawford and Maureen O'Hara. Outstanding supporting cast headed by Finlay Currie and Richard Boone. In color by Technicolor.

JUNE RELEASE
Kenneth Roberts' LYDIA BAILEY

The powerful, best-selling novel of love and adventure comes to flaming, action-filled life in Color by Technicolor. Filmed in Haiti with a cast of thousands. Dale Robertson and Anne Francis head the cast.

JUNE RELEASE
LADY IN THE IRON MASK

All new, rousing adventures of the Three Musketeers, an adaptation from Alexandre Dumas' exciting masterpiece. Starring Louis Hayward and Patricia Medina. Color in Natural Color. A Wanger-Frenke Production, released through 20th Century-Fox.

JULY RELEASE
WAIT 'TIL THE SUN SHINES, NELLIE

Date it now for your happiest 4th of July celebration. Directed by Henry King, who gave you such toppers as "David and Bathsheba," "I'd Climb the Highest Mountain" and "12 O'Clock High." The romance, the music, the heartbeat of a nation growing up, in Color by Technicolor. Starring David Wayne, Jean Peters and Hugh Marlowe.

JULY RELEASE
DIPLOMATIC COURIER

Rendezvous in Paris... Adventure in Salzburg... Danger in Trieste! With Tyrone Power as the man who carried a secret that could blow up half the earth. Co-starring Patricia Neal and Stephen McNally, with Hildegard Neff and a fine supporting cast.

JULY RELEASE
WE'RE NOT MARRIED

The comedy sensation of 1952 about a group of couples who wake up to discover they aren't really married after all. Hilariously unusual, with a terrific cast headed by Ginger Rogers, Fred Allen, Victor Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas, Eddie Bracken, Mitzi Gaynor, Walter Brennan, Zsa Zsa Gabor and Louis Calhern.

AUGUST RELEASE
DREAM BOAT

Starring Clifton Webb as a dignified college professor whose past as a silent movie idol comes to light via television... and Ginger Rogers as his former leading lady who still calls him Dream Boat. The laugh-leader of the year, co-starring Anne Francis and Jeffrey Hunter.

AUGUST RELEASE
LES MISERABLES

Victor Hugo's immortal story of the most relentless man-hunt in history. Starring Michael Rennie, Debra Paget, Robert Newton, with Sylvia Sidney, Cameron Mitchell, Edmund Gwenn, Elsa Lanchester and an outstanding cast.

AUGUST RELEASE
WHAT PRICE GLORY

The classic play by Maxwell Anderson and Laurence Stallings, now set to music. Starring James Cagney as Captain Flagg, Dan Dailey as Sergeant Quirt and Corinne Calvet as Charmaine, the mademoiselle they wooed and warred over. In Color by Technicolor, Directed by John Ford.

LIKE A 20th CENTURY-FOX SUMMER!

VARIETY CLUB

(Continued from page 23)

of varied child welfare activities benefitting more than 400,000 individuals of all stations in life.

These activities include children's hospitals, clinics and convalescent homes; clinics for treatment and research on cancer, cerebral palsy, polio, heart disease and rheumatic fever; orphanages, foundling homes and schools for handicapped children; care and training of blind children; a mother's milk bank; and Boys' Clubs, Scout Troops and Police Athletic Leagues. Since its inception in 1928, Variety has spent approximately \$20,000,000 in charitable endeavors throughout the world.

Varied Charities Occupy Attention of Tents

Some of the individual clubs and their "pet" projects disclosed in the report, include: Dayton, the Variety Manor for Children for treatment of emotionally disturbed children; Boston, which last year dedicated its new \$1,600,000 Jimmy Fund Building for cancer research; Buffalo, the Cerebral Palsy Clinic, one of the finest in the country; Atlanta, a children's rehabilitation center; Pittsburgh, which last year raised \$70,000 for the addition of a new wing for the Roselia Foundling Home; Cincinnati, which this year has set \$100,000 as its goal to aid the Variety Club Retarded Children's Home and Clinic.

On Tuesday it was decided to hold the 1952 mid-year conference in Pittsburgh to tie in with the 25th anniversary celebration of the founding of the Variety Clubs. The dates of the conference will be announced by the Pittsburgh tent shortly.

The delegates also: approved the making of a motion picture made up of footage taken by the individual tents of their projects, the film to be shown at important functions; discussed ways and means of getting more publicity for the local tents; voted to continue the local activities on behalf of the Will Rogers hospital and to lend greater aid to the annual Christmas Salute; appointed a committee to explore the possibility of revising the method of electing international officers; heard a report on the Council of Motion Picture Organizations and approved continued support to the all-industry body by the Variety Clubs.

The Las Vegas tent made two trophy awards: one of the London tent for coming the greatest distance; the other to the Dallas tent for having the largest attendance at the convention.

Dedicate Las Vegas School For Special Education

Dedication of the Las Vegas Club's Variety School for Specialized Education got the convention underway on Monday. Participating in the formal dedication ceremonies were Senator Pat McCarran (D., Nev.); Lieutenant Governor Cliff Jones of Nevada; Mayor Reid Whipple of Las Vegas; Ben Goffstein, Chief Barker of the local tent, as well as Marc Wolf and Bob O'Donnell.



HELEN ADAMS KELLER, recipient of Variety Clubs' Humanitarian Award.

Actually, the convention got under way somewhat earlier in a much more informal fashion when 125 passengers on the Variety Club Special train were held up by a bunch of western desperadoes at a point about 15 miles from here. So well planned and staged was the holdup, that barkers and their wives who, at first laughed at the idea, suddenly started "taking it for real," hiding all their money and valuables. The Texas delegation took the situation at its face value and had turned the tables on the bandits by the time the "posse" had arrived for the rescue.

Following the dedication Monday morning, the convention's first business session was brought to order by Mr. Wolf, who gave a brief report on his year's activities. Other annual reports were given by Jack Beresin, first assistant chief barker; George Hoover, second assistant; Murray Weiss, property master, and Charles E. Lewis, press guy. The financial report was given by George Eby, international dough.

All has not been business during the last four days, however. On Tuesday night there was a great western barbeque followed by a giant street party and kangaroo court. Numerous sightseeing trips were arranged so that conventioners could take in Lake Mead, Hoover Dam and get in a little recreation at some of the city's fabulous hotels. The ladies were kept amused by a continuous round of luncheons, dinners, fashion shows and their own sightseeing tours.

The main business on the agenda at the last business session Thursday was the election of new officers to serve 1952-53 and the selection of a site for the convention to be held next year.

Tent 25 Elects New Officers

George Bowser this week was elected chief barker of the Los Angeles Variety Club, Tent 25, succeeding Dave Bershon. Hugh Bruen was named first assistant; Mort Scott, second assistant, Lloyd Lowenby, dough guy, and Bud Lollier, property master. Canvassers are Willard Keith, Howard Stebbins, Zimmerman, Al Hanson, N. Srere and Ezra Stern.

Settle Three Trust Suits

CHICAGO: Three anti-trust suits on the heavily-docketed District Court calendar have been settled out of court.

Two of the suits were filed by Jerry Shinback on behalf of the Granada Theatre at South Bend, Ind., and the third by the 54 Drive-In Theatre, Inc., at Kankakee, Ill. The first Shinback suit was against Loew's, Twentieth Century-Fox, Universal and Columbia, seeking treble damages in the amount of \$150,000; the other named United Artists, Warner Bros., and Manta and Rose Theatres, and seeks \$75,000 in treble damages.

The 54 Drive-In suit was against eight major distributors, the Balaban and Katz Corp., Publix Great States Theatres, the Luna Theatre Corp., at Kankakee, Mannie Gottlieb and Edward G. Gomersall.

The suit was originally filed to prevent the 54 from advertising coming attractions while they were playing first run at other theatres in Kankakee.

Denies SWG Bid to Name Arbiter in Jarrico Case

HOLLYWOOD: In a significant decision, Superior Court Judge Roy L. Derndon last week denied a petition of the Screen Writers Guild for the court to appoint an arbiter to represent RKO Pictures in arbitration of the SWG-RKO dispute over writing credits on "The Las Vegas Story." This was the first time the clause prescribing recourse to a court appointment in case a studio declines to name an arbiter had been called into effect. Judge Herndon said in part: "This controversy is between the writer and the producer. The rights of the union are not primarily involved." Howard Hughes, RKO managing director, had refused to give screen credit on "The Las Vegas Story" to Paul Jarrico, as requested by the Writers Guild, on the ground he had fired the writer and had scrapped his work following the latter's refusal to answer questions before the House Un-American Activities Committee.

250,000 to See Art Show Inspired by DeMille Film

Some 250,000 young people in public and private schools throughout New York City will get a chance to see the collection of reproductions of major works of art having the circus as their theme, Jerome Pickman, Paramount Pictures' vice-president in charge of advertising and publicity, announced this week. The show, which has been arranged by Paramount and was inspired by C. B. DeMille's "The Greatest Show on Earth," already has been extensively circulated. Stills from the film are included in some of the displays in the collection, which has brought letters of commendation from Dr. David H. Moskowitz, assistant superintendent of schools, and Reverend Eugene K. Culhane, S.J., assistant dean of Fordham University, among others.

**Between the Sea and the Sierras
Stood the Sin-Strewn Gateway to Gold!**

From Warner Bros. comes
the sweeping story of the
iron-nerved men
whose naked courage
forged the City
on a Hill!

**JOEL
McCREA
YVONNE
DeCARLO**



THE SAN FRANCISCO STORY

WITH SIDNEY BLACKMER

RICHARD ERDMAN · FLORENCE BATES and ONSLOW STEVENS

SCREEN PLAY BY

BASED ON A NOVEL BY

JOHN RAVEN · O. S. WHITEHEAD · RALPH E. DUMKE · ROBERT FOULK · LANE CHANDLER · D. D. BEAUCHAMP · RICHARD SUMMERS

PRODUCED BY

DIRECTED BY

HOWARD WELSCH · ROBERT PARRISH A FIDELITY-VOGUE PICTURE



DISTRIBUTED BY WARNER BROS.

WATCH
IT
THIS
WEEK
IN
100
DATES
IN THE
FRISCO
AREA!
WARNER
BROS!

Box Office Champions For April, 1952

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE AFRICAN QUEEN (United Artists-Horizon)

Produced by S. P. Eagle. Directed by John Huston from a novel by C. S. Forester. Technicolor. Cast: Humphrey Bogart, Katharine Hepburn, Robert Morley, Peter Bull, Theodore Bikel, Walter Catell, Gerald Onn, Peter Swanick, Richard Marner. (Champion for the third month.)

THE GREATEST SHOW ON EARTH (Paramount)

Produced and directed by Cecil B. DeMille. Written by Fredric M. Frank, Barrie Lyndon and Theodore St. John from a story by Fredric M. Frank, Theodore St. John and Frank Cavett. Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney. (Champion for the second month.)

THE MARRYING KIND (Columbia)

Produced by Bert Granet. Directed by George Cukor. Written by Ruth Gordon and Garson Kanin. Cast: Judy Holliday, Aldo Ray, Madge Kennedy, Sheila Bond, John Alexander, Rex Williams, Phyllis Povah, Peggy Cass, Mickey Shaughnessy.

SAILOR BEWARE (Paramount-Wallis)

Produced by Hal B. Wallis. Directed by Hal Walker. Written by James Allardice and Martin Rackin from a play by Kenyon Nicholson and Charles Robinson. Cast: Dean Martin, Jerry Lewis, Corinne Calvet, Marion Marshall, Robert Strauss, Leif Erickson, Don Wilson, Vincent Edwards. (Champion for the second month.)

SINGIN' IN THE RAIN (Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Arthur Freed, Stanley Donen, Gene Kelly. Written by Adolph Green and Betty Comden. Technicolor. Cast: Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Millard Mitchell, Cyd Charisse, Rita Moreno, Douglas Fowley, Madge Blake.

WITH A SONG IN MY HEART (Twentieth Century-Fox)

Produced and written by Lamar Trotti. Directed by Walter Lang. Technicolor. Cast: Susan Hayward, David Wayne, Rory Calhoun, Thelma Ritter, Robert Wagner, Helen Westcott, Una Merkel, Richard Allan, Max Showalter, Lyle Talbot, Leif Erickson.

List Speakers for Ohio Theatre Owners Meeting

Five principle speakers and a guest screen star are scheduled to appear during the convention of the Independent Theatre Owners of Ohio, May 19-21, at the Hotel Hollenden in Cleveland. Speakers will include Abram F. Myers, Allied general counsel; Maurice Bergman, public relations chief of Universal; Martin Quigley, Jr., editor of MOTION PICTURE HERALD; Ward Marsh, film editor of the Cleveland Plain Dealer, and Wilbur Snaper, president of national Allied. Janis Carter, a native of Cleveland, will be a guest at the banquet May 21.

Wisconsin Exhibitors in General Discussion

A discussion of various subjects occupied the regional meeting of the AITO of Wisconsin in Madison last week. R. A. Salisbury, director of Safety of the Motor Vehicle Department, explained how the department was willing to cooperate in planning safety shows. Exhibitors will cooperate in attempts to enlist the aid of service clubs in arranging the safety exhibits. Robert Hutchings led

a discussion of small town exploitation, with special emphasis on holiday shows, the back-to-school keynote, etc. Harold Pearson, executive secretary, in discussing screening reports, said exhibitors were satisfied and that they had helped them in their screenings and bookings. Tony LaPorte of Milwaukee discussed the importance of maintaining employee goodwill.

Condemns TV Policy of Canadian Government

The Canadian Government's position with respect to television was termed both unreasonable and unfair last week in Toronto by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation, at the corporation's annual meeting. Saying the Government plans to enter television in a position completely competitive with Famous Players, Mr. Fitzgibbons pointed out that their taxes supported that competitor. The Famous Players executive also declared that business this year was running ahead of last and expressed confidence in the fact that good pictures still draw crowds despite the intrusion of TV.

"Jeanie" to Get Sendoff By Republic

Republic Pictures has elaborate plans for national promotion and exploitation for the "I Dream of Jeanie" world premiere in



Herbert J. Yates

Pittsburgh June 4, to be followed soon afterwards by a series of 40 premieres throughout the country, Herbert J. Yates, president, announced this week.

The Pittsburgh premiere will climax an elaborate program of civic events, high-lighting "Welcome Week" sponsored by the Chamber of Commerce, and during which the stars of the picture, Ray Middleton, Bill Shirley, Muriel Lawrence and Eileen Christy, will be honored.

A total of \$500,000 has been set for summer film promotion.

James R. Grainger, executive vice-president in charge of sales and distribution, reported high enthusiasm on the part of exhibitors for the company's carefully planned "Jeanie" program. The film will open in Indianapolis June 5 and Louisville June 6. Campaign plans for the Pittsburgh opening have been formulated by Robert J. McCully, representing the Chamber of Commerce; John Walsh, advertising and publicity director of the Fulton theatre, where the film will open, and William M. Saal, executive assistant to Mr. Yates.

Events planned for Pittsburgh include the participation of the stars in the opening of the Greater Pittsburgh Airport, a "festival of bands," a fireworks display and a steamboat race. The governor of the state also has designated June 4 as "Republic Day."

Handling the Pittsburgh premiere for the company are Mr. Saal; Steve Edwards, director of advertising and publicity; Mickey Gross, studio publicity director; Beatrice Ross, exploitation manager, and Dennis Carlin, advertising manager.

MGM Shuffles Liaison Duties

MGM has announced the reorganization of its home office liaison with MGM offices in the British Commonwealth as a result of the recent appointment of Charles Goldsmith to assistant managing director of Great Britain. On Mr. Goldsmith's departure for London August 1, his former sales duties concerning Australia, New Zealand and South Africa will be supervised by Samuel N. Burger, sales manager of Loew's International. All other home office duties, except sales hitherto performed by Mr. Goldsmith, will be assumed by Charles Pati, who at present is head of the special assignments division.

PRISON REVOLT!

You'll see today's headlines come to life in M-G-M's timely drama

"CARBINE WILLIAMS"

starring

JAMES STEWART
CAPITOL—MAY 7th

WHAT MAKES CONVICTS MUTINY?

You'll see today's events come to life in M-G-M's timely drama based on a true-life story

"CARBINE WILLIAMS"

starring

JAMES STEWART
CAPITOL—MAY 7th

50 MILLION PEOPLE THRILLED BY "CARBINE WILLIAMS"!

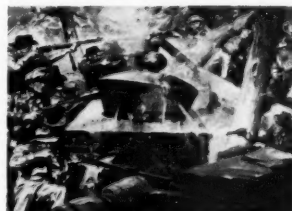
The true-life story that appeared in Reader's Digest, True Magazine and Collier's is now a great M-G-M picture starring **JAMES STEWART**

CAPITOL—MAY 7th

BOOK IT NOW!

Attention showmen! The M-G-M ads on this page are part of the sizzling, timely campaign for the big Capitol, N. Y. premiere May 7th. "Carbine Williams" is off to a flying start with a sensational saturation launching in 150 spots in North and South Carolina. Play it while it's hot!

SENSATIONAL REAL-LIFE DRAMA OF CARBINE WILLIAMS..... CHAIN-GANG CONVICT!



MOONSHINERS BATTLE REVENUE OFFICERS!...
ONE OF THE FEDERAL MEN IS KILLED!

WHY DO CONVICTS
MUTINY? See
today's prison
revolts
come to
life!



ONCE A YEAR... 24 HEAVENLY
HOURS OF PAROLE! "I WON'T
TOUCH YOU 'TILL I'M FREE!"



SHACKLED CONVICTS
CONDEMNED TO THE
ROCKPILE MAKE A
DESPERATE ATTEMPT
AT A JAILBREAK!



BEHIND PRISON WALLS BUT
TRUSTED WITH A DEADLY GUN
THAT HE HAD MADE!

ONE MAN'S AMAZING
STORY THAT 50,000,000
PEOPLE READ IN
3 TOP NATIONAL
MAGAZINES!

YOU HAVE SEEN JAMES STEWART IN MANY GREAT ROLES
BUT NEVER A MORE EXCITING ONE THAN THIS!

M-G-M presents

JAMES STEWART
AS
CARBINE WILLIAMS

JEAN HAGEN · WENDELL COREY

Story and Screen Play by ART COHN · Directed by RICHARD THORPE · Produced by ARMANDO DEUTSCH · An M-G-M Picture

"Seeing Is Believing"! May 8, 9, 10th! Talk of the Industry!

BRITISH CLOSER TO TAX RELIEF

Amendment to Finance Bill Would Ease Burden on British Exhibitors

by PETER BURNUP

LONDON: The lobbying campaign carried on by the Cinematograph Exhibitors Association is bearing fruit in the form of an amendment to the Finance Bill put down in the names of several prominent Socialist M.P.s. It was hoped the amendment would come up for debate on the committee stage of the bill this week.

The proposed amendments to the incidence of the tax are as follows:

1. Seats up to ninepence become tax free;
2. The 1s. 3d. seat reintroduced with a tax of fourpence and an Eady levy of one-farthing per seat, instead of the present three-farthings;
3. A tax reduction of one half-penny on seats at the gross prices of 1s. 6d., 1s. 9d. and 2s. 1d.

It is estimated that the proposals would cost the Treasury about £500,000 in a full year.

The Socialist spokesman planned to urge the remissions on the ground that former Chancellor of the Exchequer Hugh Gaitskell's estimate of the amount accruing to exhibitors on the last adjustment of the tax has not been fulfilled. Mr. Gaitskell claimed that the bargain he struck with CEA on the Eady plan would bring £1,500,000 to theatre men. In fact, the receipts are considerably short of that amount and theatre running costs are still rising.

Up to late last week, no fewer than 172 amendments to the bill had been tabled. In view of that congested agenda, the amount of airing given in the Commons to exhibitor grievances is highly problematical.

Resentment Expressed

Some resentment is expressed by producers at CEA's insistence on unilateral action on the tax. The British Film Producers Association favored a joint approach to the authorities but the CEA claims the tax is primarily their own special pigeon. A producer delegation went along to the Customs and Excise with its own scheme for remission including an extension of the Eady Plan. It is understood that officials gave the producer supplicants a polite brushoff.

CEA's request for an interview with Chancellor of the Exchequer Butler still stands, but there is to date no indication if and when the meeting will take place.

With both parties determinedly uncommunicative, the breach between Sir Alexander Korda and the British Film Producers

BRITISH FINANCE UNIT OWES LARGE SUM

LONDON: The National Film Finance Corporation still owes the British Government £5,224,485, the Corporation's accounting to March 31, 1952, shows. Up to that date, NFFC had received from the Government £6,243,050, of which £1,018,565 have been repaid. Advances made by the Corporation include one for £3,000,000 to British Lion three years ago, and £3,422,189 to other companies. Accounts provide for a loss of £1,000,000 on British Lion and £610,000 on others. Altogether, £1,114,816 have already been repaid by other companies.

Association remains unresolved. The feeling grows that the difference mainly stems from Sir Alexander's intention to produce TV-style films which would be offered to theatres this side, but which would be obviously designed to meet the need of American TV broadcasters. Other producers too are flirting with the idea and in the back of their minds there is the possibility of eventually also serving the British market if and when sponsored television should be permitted here.

Exhibitors are seen adamant in their attitude toward all television affiliations and the BFPA is clearly reluctant to give a clear-cut directive even though it is known the organization has collated information on TV stations throughout the world.

Following a violently anti-American speech by its general secretary, George Elvin, the Association of Cine & Allied Technicians at its annual general meeting last week passed a resolution demanding the withdrawal of some permitted uses. Mr. Elvin charged that practically all of the American earnings here were worked out under the remittance agreement and that there was nothing to stop the Americans from gaining control over the British industry.

In his address, Anthony Asquith, ACT president, said the Board of Trade was in connivance with exhibitors who were flagrantly "flouting" the quota laws, and he also bluntly criticized J. Arthur Rank's recent statement to the effect that the ACT was the industry's biggest difficulty. "Are we expected to remain silent in passive co-operation when Rank closes or keeps idle one studio after another?" Mr. Asquith asked.

Another ACT resolution described the Government's closing of the Crown Film Unit as "retrogressive" and a despicable de-

cision, showing contempt for British achievement. The whole tone of the meeting was characterized by the ACT proclamation that the Americans are engaged in a sinister conspiracy to ruin the British industry.

The whole conference was probably designed to permit the ACT leftists to blow off steam. The industry generally, including the studio work people, still look for a showdown with the ACT executive group.

Transatlantic television exchanges will come "very soon," Lord Brabazon predicted at the opening of the Northern Radio Exhibition in Manchester last week. Among other things, Lord Brabazon laid down the dictum that "nobody can claim to be civilized today unless he has a television set."

British Unit Aims to Boost Patronage

LONDON: The Government-financed British Film Institute has started on what it describes as "a plan for the stimulation of public film appreciation."

It has produced the first of a series of brochures called "Critics' Choice" which it is proposed will be published monthly. The publication, it is claimed, is a balanced symposium commending worthwhile films to the public, selected by a panel of national newspaper and trade press critics. Five pictures are so commended in the first issue: three Americans—"Viva Zapata," "A Streetcar Named Desire" and "The Greatest Show on Earth," and two British, "I Believe in You" and "Angels One Five."

The 3,000 members of the BFI get the pamphlet for nothing; others are expected to pay an annual subscription fee of five shillings for the service. The pamphlet is produced by Stanley Reid, formerly a schoolmaster but now one of the Institute's lecturing team. Mr. Reid says the plan has a two-fold objective: the attraction to the pay-box of the casual film-goer who discriminates in his film shopping and the public which currently "looks down on the cinema." He aims to impress both classes of people.

He hopes even to draw people away from their TV sets. Mr. Reid has conducted his private survey of picture patronage. He has ascertained, he claims, that people nowadays tend to drift away from the theatre after they reach the age of 24. By that time, he says, they have finished with their courting and think of other things. They just don't want a "boy-meets-girl" type of picture.

The Institute's move surprises film men who hitherto have looked on it as an amiable organization foisted on it by a well-meaning albeit uninformed government. It has done an admittedly useful job in the preservation of notable pictures in the National Film Library, but generally speaking, it has had an arty-crafty attitude, with the box office seemingly its last consideration.

Monogram Has 22 Films Completed

HOLLYWOOD: Of the 39 pictures scheduled by Monogram on its 1952 program, 22 have been completed and two currently are in production, Steve Broidy, president, announced this week at a meeting here of the company's board of directors. At the same time, Mr. Broidy paid tribute to the attainments of Walter Mirisch, who 10 months ago was named executive producer and personally has been in charge of some of the company Cinecolor films.

Due to the accelerated production pace, Mr. Broidy said, the "decks will be cleared" for the start of Monogram's 1953 program early this summer.

Included in the completed films are the following four in Cinecolor: "Aladdin and His Lamp," "Wagons West," "Wild Stallion" and "The Rose Bowl Story." Background shooting for a fifth, "Flat Top," already has been finished. Other completed pictures are "Arctic Flight," "Desert Pursuit," "Hold That Line," "Here Come the Marines," "Plow Jockeys," "Jet Job," "African Treasure," "The Steel Fist," "The Longhorn," "Waco," "Kansas Territory," "Dead Man's Trail," "Man From Black Hills," "Texas City," "Gold Fever," "Night Raiders," "Stage to Blue River" and "The Gunmen."

Currently before the cameras are "Army Bound," starring Stanley Clements, and "Barbed Wire," starring Wild Bill Elliott.

"Carbine Williams" Opens In Fayetteville, N. C.

Personalities from all walks of life as well as representatives of distribution and exhibition attended the world premiere in Fayetteville, N. C., this week of MGM's "Carbine Williams" at the Colony theatre. The Mayor proclaimed "Carbine Williams Day" in honor of the event. Among the visitors from Hollywood was Wendell Corey, who portrays Warden H. T. Peoples in the film. Radio and newspaper representatives from both Carolinas and Virginia were invited guests. Corey was also honored guest along with Marshall Williams, on whose story the MGM picture is based, at a dinner attended by 300 state, national, congressional, civic and business leaders. A parade preceded the opening.

National Theatres Circuit Divested of 20 Theatres

The National Theatres circuit, which will be divorced from its Twentieth Century-Fox parent company according to the anti-trust consent decree, has already divested itself of 20 theatres, according to the annual 20th-Fox report. The decree requires National Theatres to dispose of 90 theatres before June 7, 1953.

PARTY MARKS ANNIVERSARY OF INTERSTATE MAJESTIC

There was a testimonial the other day, not necessarily to the two men shown at the right—Robert J. O'Donnell, and Karl Hoblitzelle, right, Interstate Circuit chiefs—but to a theatre. It was a general outpouring of sentiment and ceremony such as never has been in the Southwest.

The theatre is the Majestic, Dallas, flagship of the circuit. On the evening of April 24, it celebrated 31 years.

The people who attended were "fans." They included young and old, prominent and not so prominent, merchants, bankers, and oil men, all regular patrons of the house.

This was an evening when the patrons were welcomed at door by the president, Mr. Hoblitzelle, and the vice-president, Mr. O'Donnell. And by Raymond Willie, assistant general manager; E. J. Solon, secretary; Charles J. Freeman, show booker; Frank O. Starz, publicity chief; James O. Cherry, city manager; Ted DeBoer, comptroller; P. K. Johnston, head booker; and Jake Elder, construction head.

The customers entered upon a red carpet, under searchlights scanning the skies, and as newsreel cameramen photographed them. The welcoming line of executives had behind them dozens of baskets of flowers, and a display board of messages from leaders of screen talent and sales.

With 20th Fox's "With A Song In My Heart" the evening's feature, the patrons this night had on stage stars such as Rory Calhoun, Robert Mitchum, Billy Daniel, and William and Lucille Demarest. The latter, by the way, played the Majestic 31 years ago in the team of Demarest and Collette.

Mr. O'Donnell introduced other veterans



of the theatre's early days: Bill Cox and Arch Moseley, stage hands; Sarah Burton, cashier; and Leon Dickson, stage manager. He also introduced William McCraw, former Texas attorney general, now Variety International executive, who saluted Mr. O'Donnell and Mr. Hoblitzelle. Mr. Hoblitzelle termed the Majestic a temple of entertainment and emphasized his belief no institution lasts without filling a need in the community.

Patrons also were treated this night to a reenactment of an episode in the original opening ceremony. While the orchestra played "Moonlight and Roses," rose petals dropped from the auditorium ceiling. The modern air conditioning system added to the effect by spraying rose perfume.

Paramount, IATSE Sign Publicists Contract

Paramount Pictures and the IATSE Motion Picture Home Office Employees Local No. H-63 this week signed a two-year contract providing for a \$10 across-the-board pay increase, retroactive to last October 1, for home office publicists, Russell M. Moss, executive vice-president of the labor group, announced in New York. The contract is the first the IATSE has held for publicists. Mr. Moss also said that reclassification of a number of jobs will give some of the publicists more than the \$10 increase.

Management Slate of Trans-Lux Elected

At a meeting of Trans-Lux stockholders in New York last week, the entire management slate of 14 directors was elected by a vote of 325,064 to 215,575. The vote represented a victory over the insurgent group led by George Mason. Elected to the board were: Chester Bland, Harry Brandt, Robert

Daine, Jay Emanuel, Percival E. Furber, Percy N. Furber, Aquila Giles, Herbert E. Herrman, Edison Rice, Lee Shubert, Jacob Starr, Joseph Viertel, Ralph Wiener and Milton C. Weisman. During the meeting, Gardner Ingraham, counsel of the insurgent group, took exception to management proxy statements and said copies had been sent to the Securities and Exchange Commission. He also spoke of the "possibility" of his group taking legal action in an effort to void the entire vote.

Towne Hearings Deferred

Hearings on two motions in the Towne Theatre trust suit, were postponed this week by a Chicago District Court ruling until Monday. The motions, by Towne attorney Thomas C. McConnell, ask supplemental attorneys fees, and dismissal of a cross bill by the defendants in which they are seeking interpretation of the Towne decree. The Riverside theatre in Milwaukee, also seeking an interpretation of the decree, is scheduled also to have a hearing on Monday but it will probably be postponed to May 12.

Exhibitor-Excitement Mountain Of

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LADD
LIZABETH
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LADD and SCOTT
are a new
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George Slavin's STORY OF A MAN TO LIVE FOR, Paul Berg-Season's
OM PUNKIN' OUT OF THE HOUSE, Against All Odds, ENCORE.

FCC HEARINGS STILL DRAG ON

Paramount Case Is Highly Complicated; May Set a Vital Precedent

WASHINGTON: After 14 weeks of hearings in the Federal Communications Commission's investigation into various matters connected with Paramount Pictures and United Paramount Theatres only one thing seems certain. This is that the hearing, which has already just about doubled the original estimate of its likely length, is still good for an indefinite period.

Complex Beneath Surface

Complicated on the face of it, the hearing is even more complex beneath the surface. Ostensibly the Commission expects the hearing to develop information on these main subjects:

The transfer of stock in Allen B. DuMont Laboratories from the parent pre-consent decree Paramount company to the new Paramount Pictures Corp.;

The extent to which Paramount controls DuMont;

The transfer of license of WBKB, Balaban and Katz Chicago television stations from the parent company to UPT;

The transfer of license of KTLA, Paramount Television Productions' Los Angeles television station, from the parent company to Paramount Pictures;

The proposed merger between UPT and the American Broadcasting Company;

The question of whether either Paramount company or any subsidiary should be permitted to own or operate television stations in view of the parent company's anti-trust record.

Some of these may look like a snap—but they're not.

Is Vitrally Important

The importance of these questions is enormous—not just to the future of the two Paramount companies, but to the television future of the motion picture industry as well. The decision written by quiet, fair-haired Leo Resnick—the Commission hearing examiner in the case—will not mean only that any Paramount group may or may not be a television licensee. It will lay the groundwork as well for the Commission's policy on the ownership of television stations by any industry firm convicted of anti-trust violations. And it will also, to a lesser degree, affect the Commission's decision on granting special frequencies to the industry for theatre television.

Doubtless, parties in the case dissatisfied with Mr. Resnick's decision will ask for a full Commission review of it. But his opinions will carry great weight with the Commissioners.

His findings on the DuMont control issue will be more than an academic ruling as to whether or not Paramount has voting control of the company. According to the FCC's multiple ownership rules, no firm may have more than five television stations. A 1948 proposed decision by another hearing examiner found that Paramount did control DuMont. This meant DuMont's three video stations and Paramount's one—KTLA—would be viewed as a unit by the Commission.

Has Blocked DuMont

This has blocked DuMont from obtaining what it says it needs for profitable operation—two additional stations to add to its three-station television network. If Mr. Resnick's decision should give DuMont the right to apply for two additional stations, the network's competitive position in the television field would then be considerably strengthened.

His findings on the merger issue bear even more directly on the same point—competition in the television network field. ABC already has five stations, but ranks third in the TV network field, trailing NBC and CBS. This, ABC witnesses have testified, is because it lacks the money to finance good programming. UPT has the money, its witnesses have said. They also have pointed out that the company's use of the money is somewhat blocked—since the consent decree forbids the acquisition of additional theatres. With UPT's money, all ABC-UPT witnesses claim, ABC would be able to compete strongly with CBS and NBC, thus giving the public the benefit of the better programming which would result from three-way instead of two-way competition. If ABC should be left holding an empty bag, its spokesmen say, the network would fall still farther behind and the position of NBC and CBS would be strengthened, to the public's loss.

For the Commission, the merger case conflict boils down to this: should ABC be built up in the public interest by tying it in with a company that is not only a convicted anti-trust violator but that also has a huge investment in a medium—theatres—in competition with television?

Questioned Interminably

Officials from both Paramount companies have been questioned interminably on the parent company's alleged Sherman Act violations and on the conduct of the exhibition and production companies since the consent decree. FCC attorneys have leaned heavily on the Government's Paramount case record to show anti-trust violations before the consent decree. They have made no record of violations since the decree, however, although DuMont attorney Morton Galane has been hammering away at pos-

sible competitive bidding and cooperative advertising loopholes since the decree in his cross-questioning of UPT officials Leonard Goldenson, Robert Wilby and Edward Hyman.

All Paramount and ABC witnesses—and especially the directors of the companies—have been exhaustively questioned by Commission counsel for their opinion of the degree of competition between television and the screen. They have been asked which they would favor if they had to choose between putting a feature picture on either a home television screen or a theatre screen. Some have seen no conflict in the two media. Others, in many instances, have declared they would favor television. None has said he would favor theatres.

Fitness as Licensee

Paramount Pictures is also up in regard to its fitness as the licensee of KTLA. Having questioned Paul Raibourn, Paramount vice-president, on this subject earlier in the hearing, Commission counsel recently recalled him again to get to work on a new tack. Mr. Raibourn, they are now attempting to prove, illegally suppressed the development of electronic patents held by Scopony Corporation of America during the six-year period when Paramount and Scopony were connected. Disregarding the anti-trust violations in the Paramount case, such action alone, if it were proved, could take KTLA away from Paramount—and bar any future television interests as well.

In addition, sources close to the Commission say the hearing staff, later in the investigation, will attempt to show that Paramount did the same thing in regard to DuMont—made its initial \$154,000 investment (it never made another in DuMont) with an eye to keeping what control it could over developments in the television field.

And so the hearing grinds on. Briefly in recess earlier this week, it resumed Wednesday with more questioning of Mr. Raibourn and will follow next week with the appearance of Arthur Levey, former Scopony president and currently head of Skiatron. At a later date Barney Balaban, Paramount Pictures president, will return for additional questioning on B & K's conduct during the mid-1920s and early 1930s.

Public Witnesses Due

And indications are that Commission counsel, in their zealous pursuit to show that the anti-trust violations were wilful, are did not "just grow like Topsy," as Paramount witnesses have testified, will probably put on an unspecified number of public witnesses. These can be expected to give detailed recollections of specific theatre situations.

In view of the time that will be consumed by mechanics after the hearing is formally over—time for attorneys to file proposed findings, for the examiner to write a decision, for objections to the decision, for oral argument, for a Commission review and decision—the June, 1953, date which ends the merger agreement looks very close. The date could be extended, however, if the Commission hasn't come up with a final year or nay by that time.

Majors Win On Appeal

SAN FRANCISCO: In the first film industry anti-trust suit to come before the Circuit Court of Appeals here in some 20 years, a decision by Federal Judge Ben Harrison in 1949 denying claims against distributor defendants, was upheld this week by the higher court.

Principals in the suit were Steve Chorak, operator of the Puente Theatre at Puente, Cal., who had sought \$436,187 in damages and \$40,000 counsel fees, from 10 distributors including Monogram and Republic, and two other exhibitors.

Mr. Chorak claimed his theatre was injured because he was forced to play pictures 14 days after the El Monte and other theatres in the San Gabriel Valley. Exhibitors named in the suit were A. L. Sanborn, operating the El Monte and the James Edwards circuit.

In 1949, Judge Harrison ruled that he found no distributor conspiracy, and that clearances and availabilities were reasonable for the Puente Theatre. Backing him up, the Appeals Court said that "an exhibitor does not have the right to compel a . . . producer to give him a preferred run—this because as a very practical matter the motion picture industry could not operate under a system of simultaneous releases. This obvious fact underlies the doctrine that clearances and runs are not illegal per se."

Freeman Highest Paid Paramount Executive

Y. Frank Freeman, Paramount vice-president in charge of production, was the company's highest paid executive in the past fiscal year, with a salary of \$130,000, it was disclosed in New York this week in a supplement to the recently published financial statement for the year. Barney Balaban was the second highest paid officer with a salary of \$124,800, which included an expense allowance amounting to \$20,800. Directors and officers as a group received a total of \$786,716. Other salaries reported were: Austin C. Keough, vice-president and secretary, \$91,000; Adolph Zukor, board chairman, \$78,000; George L. Weltner, president of Paramount International, \$55,650, including expense allowance amounting to \$2,650, and Paul Raibourn, vice-president, \$46,800, including expense allowance of \$7,800.

Two Deadlines Permitted In Loew's, UATC Separation

The Justice Department has granted Loew's two deadlines, postponements from a previous deadline which expired last Saturday, to dissolve its partnership with United Artists Theatre Circuit in seven theatres. The alternative deadlines require that either Loew's must have begun to end the partnership by June 9, or it must submit by June 16 a satisfactory plan for terminating the joint interests.

People in The News

HARRY COHN and **STEVE BROIDY**, Columbia and Monogram presidents, respectively, and actor **WILLIAM HOLDEN**, have been invited by the Defense Secretary for a 10-day orientation conference at the Pentagon in Washington starting May 28. The conference is one of a series of such meetings held periodically by the Defense Department to acquaint business leaders with the foreign situation and the defense effort.

ALFRED E. DAFF, vice-president and Universal's director of world sales, was to leave this week by plane for Europe. He will be gone 17 days, visiting Paris, Vienna, Frankfurt and London.

LESTER WILLIAM ROTH has resigned as vice-president of Columbia Pictures in Hollywood, effective May 1. He will continue on a part time basis until July 1 when he will resume his law practice with **GEORGE W. COHEN** of Beverly Hills.

PHIL REISMAN, RKO Radio Pictures' foreign distribution vice-president, was scheduled to fly to Paris. While abroad, he will conduct a sales conference of European managers, stopping off in Britain before his return home.

DAVID A. LIPTON, Universal's advertising and publicity vice-president, was scheduled to return to New York after conferences in Hollywood with studio executives.

VIRGIL FAULKNER, city manager of the John Hamrick Theatres in Portland, Ore., has resigned his position. He is succeeded by **MARVIN FOX**, who has been manager of the circuit's Orpheum theatre located in Seattle.

CHARLES F. SIMONELLI, eastern advertising-publicity manager of Universal, has been

elected a delegate from New York to the national Democratic convention.

E. G. FORSYTH has been appointed assistant general manager of the Odeon Theatres (Canada) Ltd., according to **DAVID GREISDORF**, director and general manager. Mr. Forsyth joined the circuit early this year in an executive capacity.

RAY WILKINSON, head of Paramount's camera and laboratory departments, has announced his retirement from the studio effective May 3.

MAURICE DASSA has been promoted to general manager of MGM Egypt, according to an announcement by **MORTON SPRING**, first vice-president of Loew's International Corp. He was previously sales manager in the Near East.

IRVING C. MATTHEWS, who headed the service section in the chemistry division of Kodak Research Laboratories, has retired.

SAM KAPLAN, vice-president and controller of Zenith Radio Corp., has been elected treasurer.

HARRY WOOLF, sales manager of the George Humphries & Co., Ltd., a British laboratory plant, was scheduled to arrive by plane May 4. He will also visit Hollywood.

HERMAN RIFKIN, Monogram franchise holder in New England, was married in Los Angeles last week to **MRS. SADYE FELIXSON** of that city. The reception was at the home of **STEVE BROIDY**, Monogram president.

RALPH E. PECKHAM has been named southern division manager of Classic Pictures, with headquarters in Atlanta, Ga.

RKO Wins New Scott Trial; Fox Plea Denied

HOLLYWOOD: RKO Pictures this week won on its motion for a new trial in the Adrian Scott suit for salary, but Federal Judge Ben Harrison denied a Twentieth Century-Fox motion for a new trial in the Ring Lardner, Jr., suit which had been combined with the Scott action and which had also been decided in Mr. Lardner's favor.

Judge Harrison explained that, in the Scott case, the jury had given a decision contrary to the evidence and that the new trial was necessary to prevent a miscarriage of justice. This same condition did not prevail in the Lardner suit, however, 20th-Fox having entered into a supplemental contract with Mr. Lardner between the time when he refused to answer questions and the company

fired him. This was seen as constituting a waiver of whatever breach might have been committed.

Both men were among the "Unfriendly Ten" who refused to answer before the House Un-American Activities Committee whether or not they were Communists. They were dismissed by their respective studios under the "morals" clause in the contracts.

Kreisler Leaves MPA

B. Bernard Kreisler, executive director of the Advisory Unit of Foreign Films of the Motion Picture Association of America has resigned, effective May 1. He has been elected president of the International Film Associates-Television Corporation, known as IFA-TV, a new foreign film and television syndicate with offices at 444 Madison Avenue, New York.

MEXICO STUDIOS PAY MUSIC FEE

by LUIS BECERRA CELIS
in Mexico City

Producers from now on will pay exclusively for the song rights in films. They will make payment of \$690 per picture as royalty for music and songs a picture contains, composed by members of the song writers section of the Mexican Society of Authors, Composers and Publishers of Music. Manuel Espinosa Iglesias, important circuit operator, so informed the National Exhibitors Association recently.

Agreement to make this flat-rate payment was the basis of a peace between the song writers and the exhibitors. The writers had Mr. Iglesias arrested because of non-payment of royalties for music and songs in two pictures playing his theatres.

Henceforth, all Mexican pictures will be delivered to exhibitors for screening free of any levy. The agreement is not retroactive. The writers agreed to cancel claims for picture royalties that they said amounted to \$1,150,000 during the past four years.

Exhibitors had closed the 115 active theatres here March 11 as a protest against the arrest of Mr. Iglesias. A 30-day truce was arranged by the Ministry of the Interior and out of this grew the new pact which equals conditions now prevailing in the American industry.

Gen. Abelardo L. Rodríguez, ex-president of Mexico, is the new head of the Mexican Association of Motion Picture Exhibitors, an organization separate and distinct from the National Exhibitors Association. Gen. Rodríguez is also president of the trade's specialized bank, the Credito Cinematografico Mexicano, S. A. Other new Association officers include: Jose U. Calderon, first vice-president; Miguel Bujazan, second vice-president; Guillermo Azcona, treasurer, and Pablo Corral, manager.

Gloria Swanson, during her three-day visit here, contracted with Televoz to make 13 short television films in Mexico. Televoz, headed by Miguel Aleman, Jr., the president's son, specializes in the production of films for television. Cameras on the series will roll at Miss Swanson's convenience.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

A good deal of guess-work has involved the recent visit here of John Davis, J. Arthur Rank's managing director. At a luncheon attended by 400 he said he was just here to look the market over and urged that Rank product receive regular playing time.

It is generally felt that the visit of the No. 2 man in the Rank group represents more than just a look-see, considering that

Rank has such competent men as Norman Bede Rydge and John Evans at the helm of Greater Union. It is understood the Rank organization has not been receiving much revenue from Australia for a long time, and that Mr. Davis is out here to find out why. Problems that he may also take up while here include the cessation of local production by Ealing and the disposal of Ealing's studio and plant.

One facet of Rank operations that Mr. Davis might have looked into and that promises to be highly controversial is the matter of unrestricted 16mm screenings. Rank has a 16mm subsidiary operating in Australia.

Hoys Theatres, which has successfully reopened the Sydney Palace with "Cyrano de Bergerac," is shortly to try an experiment in Adelaide with the small problem house, the Liberty. Hoys will open it as an art house and rename it the Curzon.

The effect of the drastic import restrictions announced recently by the Prime Minister will not be apparent for some time. A general roundup of industry opinion shows most people are waiting developments. These things are definitely known:

The import of British carbons has been cut 40 per cent. National Theatre Supply Co., which has J. Arthur Rank affiliations, imports the British Ship carbon; Postmaster General Anthony has ordered further postponement of TV in Australia, saying material for transmitters, etc., would have to be imported and with the current drive to restore Australia's trade balance TV can wait; most of the film stock imported comes from Canada and, as a dollar commodity, is already subject to licensing restriction. The new import cuts were applicable to the sterling block.

It is believed that there may be some question of the number of Technicolor prints entering Australia being reduced. It is not possible to process color prints here and it may be that the number of prints of color films imported will be cut down. However, Technicolor prints of individual films may come under the category of items listed for treatment on their merits when the question of imports arises.

INDIA

by V. DORAISWAMY
in Bombay

The four-year-old Films Division of the Indian Government has made considerable headway and is now filling a definite need by providing newsreels and documentaries about India for circulation not only in this country but also abroad.

Between its inception and the end of 1951,

the division has released 106 documentaries and 167 newsreels. The subjects range from cave temples and Indian architecture to modern industrial progress like the Sindri Fertiliser plants, the story of steel, etc. One newsreel and one documentary every week are released simultaneously in 3,000 theatres throughout the country. In addition, 16mm films are distributed.

Universal International is currently conducting a nationwide beauty contest for the selection of Miss India. It is sponsored jointly by Universal and a well known Indian manufacturer of makeup and beauty preparations. The winner is to be rewarded with a free trip to Hollywood and a screen test.

Negotiations for the exchange of Indian films for Egyptian pictures are being conducted by Mohamed Fadhy Bey, controller of the Ministry of Education in Egypt, who has been in this country as delegate to the International Film Festival.

Parliament has passed a new Cinematograph Act which in effect re-enacts the provisions of the Cinematographic Act of 1918 as amended in 1949 but separates the provisions relating to the sectioning of films for exhibition from the provisions relating to licensing and regulation of theatres. The act also empowers the central government to call for all records of cases where certificates have been refused for review of a particular motion picture.

Government spokesmen, during the debate in Parliament, indicated that an enactment embodying such of the recommendations of the Film Inquiry Committee as were acceptable, would be put forward shortly.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

A bill has been introduced in the Senate of Puerto Rico, to authorize the Parks and Recreation Administration to assume jurisdiction over exhibition, with the purpose of fixing reasonable prices of admission. The proposal is the same bill introduced in the Senate last year that was shelved after the legislature adjourned without taking action on it.

The bill authorizes the Parks and Recreation Administration to hold public hearings at which all interested parties should be invited to present arguments on the prices charged for admission at motion picture houses. The Parks and Recreation Administration will then fix a reasonable price of admission classifying the exhibition houses in different categories.

The proposal provides heavy penalties for violation of the prices fixed by the Administration, and declares there exists in Puerto Rico an undue speculation in the motion picture exhibition business where exorbitant prices of admission are charged. The bill appropriates \$10,000 to the Parks and Recreation Administration to carry out investigations and hold hearings.

The Hollywood Scene

Studios Increase Use Of Color in Product

by WILLIAM R. WEAVER
Hollywood Editor

The conversion to color proceeds apace. Half of the feature pictures started during the week are being filmed in color. The proportion of color to black-and-white has been edging upward steadily for several months and, with addition of facilities and expansion of capacities, promises to continue climbing, probably at an accelerated rate.

The production community is thinking now in terms of a 100 per cent color policy. Possibly the clearest indication of this (clearer even than official statements on the subject of color) is the complete shutting down of the Paramount studio's black-and-white film laboratory. Announcement of the shutdown included explanation that the studio doesn't contemplate enough black-and-white production to pay for its maintenance. That's tantamount to an all-color policy declaration.

Crosby-Hope "Road" Film Is Produced in Color

Just how completely Paramount has gone to color is shown by the week's production report from that quarter. The studio started filming "Road to Bali," a Bing Crosby-Bob Hope-Dorothy Lamour comedy produced by Harry Tugend and directed by Hal Walker, color by Technicolor. This is the first one

of the sensationally successful "Road" pictures to be shot in color. That means somewhat more than a matter of added expense (which is quite a matter, after you've paid the Crosby and Hope salaries, not to mention the others involved), for it entails putting to costly test the widely respected contention that all-out comedies are funnier in black-and-white than in color.

The Warner policy on color, as recently expounded, was reflected also in the week's production news. That studio's newly demonstrated WarnerColor is being used on "Springfield Rifle," which was started this week, with Gary Cooper, Phyllis Thaxter, David Bryan, Philip Carey, Alan Hale, Jr., and Lon Chaney, Jr., in the cast.

To Use Technicolor on Ezio Pinza Picture

Technicolor is being used for "Tonight We Sleep," 20th-Fox, in which Ezio Pinza, Roberta Peters, David Wayne, Tamara Roumanova, Anne Bancroft and Arthur Rubinstein appear. Mitchell Leisen is directing this one, with George Jessel credited as producer.

"Gun Hand," Technicolor, is being produced for Universal-International by William Alland, with Raul Walsh directing Rock Hudson, Julia Adams, Mary Castle, John McIntyre, Hugh O'Brien and others.

"Magic Lady" is being produced for Universal-International by Albert J. Cohen. It

has Loretta Young, Jeff Chandler, Alex Nicol, Frances Dee, Alexander Scourby and Mae Clark in the cast, and is being directed by Joseph Pevney.

MGM's Sidney Franklin, Jr., started "Sky Full of Moon" in Las Vegas, with Norman Foster directing a cast headed by Carleton Carpenter, Jan Sterling and Keenan Wynn.

Producer-director John H. Auer began shooting "Thunderbirds" for Republic, with a cast that includes John Derek, John Barrymore, Jr., Mona Freeman, Gene Evans, Eileen Christy, Ward Bond and Slim Pickens.

"Army Bound," Monogram, is being produced by Ben Schwalb and directed by Paul Landres, with Stanley Clements, Karen Sharpe and Mona Knox in the cast.

To Make Film on Luther

Louis de Rochemont has been signed by Lutheran Church Productions, Inc., to produce a feature picture based on the life of Martin Luther, it is announced by Dr. Paul C. Empie, executive director of the National Lutheran Council. It will cover Luther's life from the time he became a monk in 1505 to the 1530 Augsburg Confession, and will be shot on location in Germany. Shooting will begin about August 1, with release scheduled for the United States in 1953.

Shane-Tors Film to U. A.

Arthur B. Krim, president of United Artists, has announced that negotiations have been concluded for the release in U. A.'s 1952-53 program of "The Glass Wall," first from the new Shane-Tors Productions, headed by Ivan Tors and Maxwell Shane. Vittorio Gassman, well known Italian stage and screen star, makes his American starring debut in the film. Gloria Grahame is co-starred.

THIS WEEK IN PRODUCTION:

STARTED (8)

MGM

Sky Full of Moon
(Las Vegas)

MONOGRAM

Army Bound

PARAMOUNT

Road to Bali (Technicolor)

REPUBLIC

Thunderbirds

20TH CENTURY-FOX

Tonight We Sing
(Technicolor)

UNIVERSAL-INT'L

Magic Lady
Gun Hand (Technicolor)

WARNER BROS.

Springfield Rifle
(WarnerColor)

FINISHED (6)

INDEPENDENT

Helgate (Commander Films Prod.-Lippert release)

MGM

You for Me
MONOGRAM
Barbed Wire

20TH CENTURY-FOX

The Snows of Kilimanjaro (Technicolor)

WARNER BROS.

The Story of Will Rogers (Technicolor)
The Miracle of Our Lady of Fatima (WarnerColor)

SHOOTING (21)

COLUMBIA

The Outlanders
(Scott-Brown Prod.-Technicolor)

INDEPENDENT

Lady in the Fog (Intercontinental Films-London-Lippert release)

MGM

Tribute to a Bad Man
Prisoner of Zenda (Technicolor)
Plymouth Adventure (Technicolor)
Lili (Technicolor)
Everything I Have Is Yours

MONOGRAM

Sea Tiger

REPUBLIC

Ride the Man Down

RKO RADIO

Hans Christian Andersen (Goldwyn Prod.-Technicolor)

20TH CENTURY-FOX

Night Without Sleep
Stars and Stripes Forever (Technicolor)
My Wife's Best Friend
Monkey Business (formerly "Darling I Am Growing Younger")

Pony Soldier (Technicolor)

UNIVERSAL-INT'L

Willie and Joe Back at the Front
Bonzo Goes to College
City Beneath the Sea (Technicolor)

WARNER BROS.

The Iron Mistress (Technicolor)
April in Paris (Technicolor)
Danger Forward

The National Spotlight

ALBANY

The Rustic, Sand Lake drive-in, relighted April 25. . . . John Yianoukos, North Country indoor and outdoor exhibitor, is at Raybrook in the Adirondacks for treatment. . . . George Schenck, Tri-State Automatic Candy Corporation branch manager, substituted for Nate Dickman, Monogram manager, as one of the Albany Variety Club delegates to the International Variety convention in Las Vegas. Harold Gabrilove, president of RTA Distributors and one-time New York and Pennsylvania theatre manager, was the other delegate. Irving Fried, head of Tri-State, went along with the Buffalo delegation. . . . Sidney Dwore, Cameo, Schenectady, will buy and book for the Valley Brook drive-in to be opened June 1 by Robert Matusczak, Lowville.

ATLANTA

In Atlanta booking and visiting were: Hugh Martin, theatres in Florida; Mr. and Mrs. R. M. Brannon, Holly, Dahlonaga, Ga.; John Thompson, Family drive-in, Gainesville, Ga.; Mack Jackson, Jackson and Strand theatres, Alexander City, Ala.; Walter Griswold and O. C. Lam, Lam Amusement Co., Rome, Ga.; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Walter Morris, theatre owner, Knoxville, Tenn.; Herman (Dusty) Rhodes, Victory drive-in, Columbus, Ga.; W. Welch, Dallas, Dallas, Ga.; and P. L. Taylor and A. L. Bishop, Bishop Theatres in Columbus, Ga. . . . The Capital Amusement Co., Erwin, Tenn., will soon start work on a 500-car drive-in (the Holiday) near the city limits of Erwin. . . . The Martin Theatres of Columbus, Ga., soon will have ready the new 400-car drive-in near Valdosta, Ga. . . . A new 125-car drive-in will soon be ready for opening at Ponce de Leon, Fla., owned by Grady Ventry. . . . S. E. McDaniel has taken over the drive-in at Waveross, Ga. . . . The Gay Amusement Co., La Follette, Tenn., has taken over the Community drive-in at Mascot, Tenn., from its former owner, C. J. Kennedy. . . . George Wilson is the new owner of the Iona theatre, Wewahatchka, Fla. . . . The Lake Haines drive-in theatre, newest and largest of the Floyd circuit, has been opened at Haines City, Fla. . . . Mary H. Sutton and John Tringas reopened the Twin theatre at Warrington, Fla., after being closed for several years. . . . The Floste Corp., Jacksonville, Fla., has taken over the Bonnet drive-in at Sebring, Fla.

BOSTON

With the resignation of Louis Stern from Richmond-Stern Enterprises, Louis Richmond now heads the circuit made up of the Kenmore, Boston, Orpheum, Somerville, Uptown, West Lynn and four drive-ins in partnership with E. M. Loew. He no longer operates the Colony, Dorchester which is

closed, nor the Colony, Lynn which he has dropped. . . . Hy Fine, chairman of the United Cerebral Palsy drive for theatres in New England, is urging all exhibitors to return the postcards regarding choice of playdates for the John Wayne trailer. He urges managers to place coin boxes in a prominent place in theatre lobbies and if possible to have them manned by live collectors. All money collected is to be sent by check or money order (made out to UCPA) to the office of Hy Fine, Paramount Theatre, Boston. . . . Larry Laskey, a partner of E. M. Loew and an officer in Griffing-Laskey Construction Company, has been named treasurer of the Massachusetts Kefauver-for-President Committee. . . . A new 400-car drive-in is under construction in Hadley, Mass., by A. Woickoski of Northampton for a mid-June opening. . . . John McIntyre, former publicist for Shubert's Boston theatres, has joined Alfred Black advertising agency, specialists in theatre and amusement accounts, where he will be an account executive in charge of production.

BUFFALO

Gertrude Y. LaCroix was declared the winner of the "Buffalo's Jane Froman" contest held on the Paramount stage. The contest was staged for "With a Song In My Heart," now in its second week at the Paramount. . . . An action by Bordonaro Brothers Theatres, Inc., of Olean to recover \$161,592 from three motion picture firms has opened in Federal Court here. The plaintiff corporation, operators of the Palace in Olean, charges the defendants used monopoly practices to withhold first run films from the Palace. Defendants are Paramount, RKO, Radio Pictures, Inc., and Warner Brothers Circuit Management Corp. . . . Branch Man-

ager Clayton G. Eastman attended the Warner Bros. sales meeting in Pittsburgh the other day. . . . When James A. Whitmore, father of the MGM star, retires next Friday after ten years as executive secretary of the City Planning Commission, it is reported he may be named director of the newly-appointed Division of Parking.

CHICAGO

The drive-ins have felt an upsurge with the advent of warmer weather. . . . Ted Myers of Universal has retired after more than 20 years at the local exchange, with Kermit Russell moving over to Universal from Paramount to fill the vacancy. . . . The Manor theatre is reopening under its new management with an "art" policy; initial program will be "Bicycle Thief" plus the "Manor Hour." . . . The Fund for Adult Education, an offshoot of the Ford Foundation, will open regional headquarters here in Chicago May 1. The fund uses films extensively in its educational programs. . . . Vittorio De Sica has been conferring with Thornton Wilder here on plans to film a Ben Hecht story, "Miracle in the Rain," with actual Chicago backgrounds. . . . British film critic and writer Roger Manvell has been lecturing to student groups in the universities here. . . . Columnist Irv Kupcinet reported that the Grand cancelled a scheduled showing of the Robinson-Graziano fight here (it was not shown on Chicago TV) when WBKB showed a kinescope version of it the following night. The fight pix have been picked up for showing at the Telenews. . . . Tab Hunter and Aldo Ray are scheduled for personal appearances here within the next couple of weeks. . . . H. & E. Balaban booked "kiddie" shows into their Near North Side houses, the Esquire and the Surf, for the afternoons of May 3 and April 30, respectively. . . . The Princess, Peoria, Ill., has passed from the E. L. Harris estate to the Kerasotes circuit, giving the chain a total of four houses in Peoria. . . . The Amaquon, Maquon, Ill., closes May 18. . . . The Gold Coast Theatre Corp. took over the Near North Side Gold Coast, Chicago, from the Golson interests.

CINCINNATI

Current grosses at the regular theatres are beginning to show signs of "spring fever," due largely, it is believed, to reopening of the drive-ins and the unusually warm weather, which has lured a large segment of the public to the outdoors. . . . Only 18 counties, comprising one-fifth of the total number of counties in Ohio, located in the eastern and northeastern sections of the state, switched to daylight saving time on April 27. Many of the smaller communities have not decided whether to make the change, and will vote on the issue May 6. . . . The Andulus, in nearby St. Bernard, a unit of the local Louis Wiethe chain, has closed. . . .

(Continued on opposite page)

WHEN AND WHERE

May 3, 4: Meeting, Board of Directors, Allied States Association, Broadmoor Hotel, Colorado Springs, Colo.

May 6, 7: Convention, Allied Rocky Mountain Independent Theatre, Antlers Hotel, Colorado Springs, Colo.

May 8-10: "Seeing Is Believing," MGM project to fly some 100 exhibitors to Hollywood to view coming product and study merchandising.

May 19-21: Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.

May 19-21: Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.

May 28, 29: Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

(Continued from opposite page)

Charles Bascham has succeeded Richard Breslin as Twentieth Century-Fox salesman in the West Virginia territory. Until recently, Mr. Bascham was a booker at the local MGM exchange. . . . Because Dayton, Ohio, is without an art film house since the recent closing of the Art theatre, Goodie Sable and Carroll Crist, RKO theatre managers in Dayton, have suggested to RKO officials that the downtown State theatre be devoted to the showing of art films two nights a week. The project reportedly will have executive consideration providing sufficient public interest is manifested. . . . Multiple features seem to be the rule rather than the exception in drive-in entertainment in nearby Hamilton, where the suburban Holiday drive-in is offering three features on a single bill and the Acme drive-in is showing four full-length features. . . . The sale of the Russell theatre, in Russell, Ky., by Arnold Merman, of Portsmouth, Ohio, to D. L. McConnell, a Russell merchant, leaves the town without a theatre.

CLEVELAND

"Sailor Beware" is marking up a record of five weeks in its downtown first run—longest of any similar comedy feature. . . . Community Circuit has reduced playing time at the Circle theatre to week-ends only. . . . Frank and Louis Slavik have improved their newly acquired Shane drive-in at Andover with a new concession stand and complete playground equipment. . . . A. B. Cass, Columbia's Toronto sales manager, was here to close product deals with Herb Ochs for his six Canadian drive-ins. . . . Joseph H. Crowley of the City Law Department issued a statement that in his opinion "Hy-Bid-N'-Take," a theatre-merchant auction promotion handled by Arthur L. Morrison & Associates of Cleveland "does not constitute a lottery as defined by state law or city ordinance." . . . Sam Fritz, out of the Navy after 18 months re-call service, has rejoined Modern theatres circuit as manager of the Lorain-Fulton theatre in Cleveland. . . . Ray Brown, Jr., has resigned as manager of the State theatre. . . . Ted Barker, Loew director of publicity, checked into St. Vincent's Charity Hospital for observation.

COLUMBUS

Plans for a proposed \$2,500,000 convention hall and sports arena to be erected near the downtown theatre area were published in the *Columbus Dispatch*. . . . Lou Holleb, former manager of the Majestic here and more recently manager of the Forest, Cincinnati, has been named manager of the Uptown. . . . Chet Allen, 12-year-old Columbus singer and actor and star of NBC-TV's "Amahl and the Night Visitors," left by plane for Hollywood to appear with Ann Blyth and either Dan Duryea or Dan Daily in "Great Companions" and in "Joshua" with Gary Cooper. . . . Denise Darcel, guest star of the Page One Ball here, was to award the Kim Hunter—"Deadline U. S. A." trophy to the queen of the ball. Trophy award was arranged by Walter Kessler, manager of Loew's Ohio.

DENVER

Colorado Springs, Colo., becomes the center for theatre folks in this region over the weekend and for the start of next week. Sat-

GRATEFUL CITY COMMUNITY PAYS TRIBUTE TO PAUL FIELD

DETROIT: Paul Field got off on the wrong foot in show business by getting tough with the boss. So today he is manager of the 1,500-seat Alhambra theatre here for the Kilbride Circuit.

Of course it wasn't just like that, one jump from usher at the Fine Arts theatre to boss man at the Alhambra. There was a long road between, a road which Mr. Field travelled in the best Horatio Alger tradition, hard work coupled with outstanding ability.

But still it started when as an usher Mr. Field came upon a family sitting in the loge at the Fine Arts. They had no ticket so Mr. Field asked them to move.

"I'm John Kunsky," the man said.
"I don't care who you are, sir," said Mr. Field, "you'll still have to pay extra to sit in the loges."

At that moment the manager rushed up, grabbed the usher and stormed:

"This is Mr. Kunsky, the owner of this theatre."

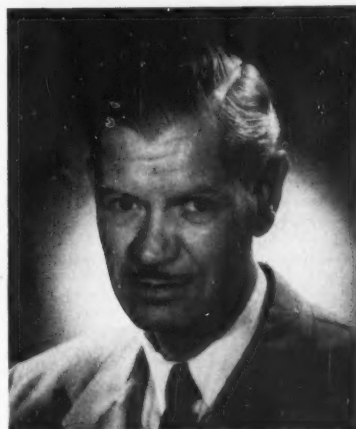
Mr. Kunsky was slightly amused at the young man's embarrassment and impressed with the firm but courteous way he had insisted that the theatre's rules be enforced. So Mr. Field remained at least on the threshold of show business. He was still working as an usher when he began bombarding Balaban & Katz with radio and stage shows. They bounced back with monotonous regularity. Then one clicked, and another and another. He wound up producing shows for the circuit throughout Michigan. If he could do it for Balaban & Katz, he reasoned, he could do it for himself. He formed his own independent outfit and went ahead.

He had a chap on some of his shows by the name of Amos Jacobs. Jacobs called himself the "Tinhorn Cavalier." Later the world was to know him as Danny Thomas. But he takes no credit for Danny. "He would have got there anyway," Mr. Field said. "He had the stuff."

A number of the radio shows Field started are still rolling, several of them on Detroit's WXYZ and WXYZ-TV as well as WJR and WJR-TV. It was a great life but a rugged one. Mr. Field had so many projects going at once that finally his health weakened under the strain. He was talking about it one day to Lou Mitchell, manager of the Kilbride Circuit. They got to chatting about the old days and recalled a stage show Mr. Field once did for the circuit that ran for nearly a year.

"I've got to slow down," Mr. Field said.

Monday-Sunday will see the meetings of the Allied Board of Directors at the Broadmoor hotel, to be followed on May 6-7 by the annual convention of the Allied Rocky Mountain Independent Theatres. Several of the board will stay over for the convention and



PAUL FIELD

"I can't go at the pace I've been working. But I've got to stay in show business. I'd feel lost anywhere else."

A few days later Mr. Mitchell called with an offer for him to become the Alhambra manager. "I don't know whether I could swing that end of the business, Lou," Mr. Field said. But in the end he took the offer. That was 10 years ago.

Mr. Field says it seems like retirement. He only drives 85 miles a day, six days a week, from his charming home on a woodland lake near Brighton, Mich. "This is nothing like the traveling I did when I was producing radio and stage shows," he protests. And his wife and three children love the Brighton home so much it would be a pity, he says, to move.

Despite his "retirement," Mr. Field keeps the Alhambra going all the time. If any civic or charitable group needs a rallying point they get the Alhambra—and without any charge.

He has won the respect of the industry and the affection of his community, by the genuine service he has rendered to the community on an inter-racial basis.

Mr. Field recently, at the climax of "Paul Field Week," was presented an award for cooperation and assistance in making his community a better place in which to live. Detroit's Mayor Albert E. Cobo and Michigan's Governor G. Mennen Williams attended the ceremony.

"You know," said Mr. Field wistfully, "I sort of wish John Kunsky could have been here. He was a great guy."

will enter into the discussions. George Murphy will be in from Hollywood and will give a talk. The meetings will wind up with a dinner-dance at the Antlers hotel May 7, where the ARMIT meetings will be held.

(Continued on following page)

(Continued from preceding page)

... Duke Dunbar, formerly secretary of the old film board of trade, has announced he will be a candidate for reelection as Colorado attorney general this fall. . . . Fox Inter-mountain division offices are being closed Saturdays. . . . Gibraltar Theatres has opened the new Sierra drive-in, with 200-car capacity, at Socorro, N. M., with room for expansion. . . . M. H. Philipson has opened his new Corral drive-in, Hudson, Colo., with 250-car capacity. This opens Hudson to films, at least for the summer months. . . . Charles Brent has sold the Yucca drive-in, Santa Fe, N. M., to Wiles & Noah, who operate a drive-in at Excelsior Springs, Mo.

DES MOINES

Flood conditions in both east and west Iowa—the rampaging Missouri and Mississippi rivers, respectively—curtailed traveling by Filmrow salesmen during the last week. Several persons who had planned to attend the Allied meeting in Omaha were forced to cancel their trips. Theatres were closed, along with other business establishments. The flood has now passed the state, however, and things are beginning to get back to normal. . . . Bev Mahon, Pella exhibitor, and Mrs. Mahon, the former Monogram booker, are the parents of a baby girl. . . . Merritt Partlow, who has managed theatres in and around Clarion for several years, has resigned as manager of the Clarion theatre at Clarion. He has been replaced by William Schleiger of Algona. . . . Jim Long of Chariton has been named to manage the Star theatre in Colfax. . . . James R. Foster, manager of the State theatre at Fort Madison, has left to become manager of the State in Moberly, Mo. His successor at Fort Madison is Kensil Elkins of Lincoln, Neb. . . . Howard Brookings has bought back the Avoca theatre at Avoca from Mr. and Mrs. Kenneth Gregg of Oakland. The Greggs bought the theatre from Brookings February 1. . . . Peter M. Kemmer of LeRoy, Minn., has purchased the Lime theatre at Lime Springs.

DETROIT

Dave Idzal, managing director of the Fox theatre, is planning to bring more stage shows to the Fox on a reserved seat basis, since Frankie Laine and Pattie Page show proved a success. Tickets were sold in advance with top bringing \$3.60. . . . United Detroit Theatres is operating their Palms theatre on an all-night policy with all movies being first-run. . . . Associated Truck Lines has started film delivery service upstate. Grand Rapids, Mich., and nearby areas will be serviced. Film Truck Service handled the area previously. . . . Ollie Brooks, chief of the advertising and publicity staff at Butterfield Theatres, is back from a Florida vacation. . . . Saul Kornan, independent circuit operator, is vacationing in Florida. . . . The Michigan Public Service Commission will conduct another hearing May 1 on the protest filed by Allied Theatres of Michigan and the Butterfield Circuit against a 15 per cent hike in film delivery service by Film Truck Service.

HARTFORD

"With a Song in My Heart" was held over for two weeks in houses of Loew's Poli circuit. . . . Sperie G. Perakos, district man-

ager, Perakos Theatres Circuit, New Britain, Conn., is engaged to Miss Nicki Pappas of Detroit. The wedding is slated for September. His father, Peter, circuit head, and brother, Socrates, circuit executive, will leave New Britain the latter part of May for a 20-day trip to Europe. . . . Sid Cooper, New Haven exchange manager for UA, and Mrs. Cooper are parents of a baby girl named Susan Lee. . . . George Perlroth, assistant manager, Loew's Poli, New Haven, was married to Miss Ann Peruta, also of New Haven. . . . Mrs. Fred R. Greenway, wife of Loew's Poli Palace, Hartford, manager, has been recuperating at home, following a long hospitalization. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, New Haven, and Mrs. Shaw are on a vacation cruise. . . . Ruben Simon, 60, father of Phil Simon, partner in the Pike Drive-In, Newington, Conn., died. . . . A late summer opening is planned for a 500-car capacity drive-in to be built at Bolton, Conn., by Bernard Menschell and John Calvocoressi of the Community Amusement Corp., Hartford.

INDIANAPOLIS

Tom Walsh, former city manager in Binghamton, N. Y., for the Comerford circuit, has been named general manager of Greater Indianapolis, succeeding Jack Keegan. . . . Wallace Dye, formerly with the *Indianapolis Times*, is now head of advertising for Greater Indianapolis. . . . Earl Herndon of Affiliated Theatres is one of 100 exhibitors nationally invited to attend the MGM convention on the West Coast in May. . . . Foster Gauker, MGM branch manager here, is vacationing. . . . Jack Flex, formerly in Terre Haute, is now supervising Alliance theatres in northern Indiana. C. A. Mathews is handling Terre Haute and Vincennes. . . . The *Star-News* Consumers' Analysis reports 102,000 Marion County (Indianapolis) homes with television, against 59,679 a year ago and 8,052 in 1950.

KANSAS CITY

The three-column portion of *The Star's* amusement section, first page, headed "Now Playing," gives short reviews of current first run features. A "Little Man" character is shown in postures reflecting his reaction to each feature. . . . A special train with 150 residents of Hutchinson, Kansas, will tour southwestern Kansas May 5 and 6, ballyhooing the premiere May 14 of "Wait Till the Sun Shines, Nellie," in that city. . . . The feasibility is now being explored of holding the spring convention of the Kansas-Missouri Theatre Association on a special train from Kansas City bound for the premiere. . . . "Quo Vadis" is showing at the Electric, Kansas City, Kansas, at \$1, tax included; children 50 cents. "The Man in the White Suit" is in its third week at the Vogue. "Navajo" is in its third week at the Warwick. . . . Announcements are out for the second annual spring party of the Motion Picture Association of Greater Kansas City May 19. . . . Mrs. Juanita Tignor, formerly secretary to Howard Burkhardt, manager of Loew's Midland, then student assistant, has been called back to be his assistant. . . . "The Pride of St. Louis" was moved over from the four Fox Midwest first runs to the Esquire for a second week. . . . The crest of the Missouri river flood has passed Kansas City, with no overflow here.

LOS ANGELES

John C. Landers is the new owner of the Star, Lincoln Acres. . . . Jack Katz, Republic salesman, has resigned. . . . Father of Bert Pirosh, Fox West Coast film buyer, Dr. Sigmar Pirosh, died at Cedars of Lebanon Hospital. . . . William (Bill) Foy, FWC purchasing department head, married Miss Mary Cox. . . . Mel Harwood, known as the dean of the auditors at Warner Bros., died in Des Moines recently after a short illness. . . . United Artists has elevated James Velde, West Coast district manager, to West Coast Division manager with headquarters in New York. . . . Harry Laseff, former manager and booker of the Minor theatres, and more recently the operator of the Washington, L. A., died of a heart attack. . . . Out of towners paying the Row a visit were Roy Hunt, Riverside; Sam Stiefel, operator of houses in Taft, Arroyo Grande, and Morro Bay; Al Brinham, Monrovia; and Bill Sorenson. Also spotted were Tom Dalby, Jack Mingus and Jude E. Poynter. . . . Bill Walsh of the Walt Disney Company and Nolie Miller, Warner starlet were married at the Flamingo, Las Vegas.

LOUISVILLE

Fred Jeffries has been added to the staff of the Falls City Theatre Equipment Co. . . . With the warm weather in the Louisville area, virtually every drive-in in the area has opened or at least announced openings at a very early date. . . . The warm weather also brought out quite a number of exhibitors for visits to the Row. Included were: Oscar Hopper, Arista, Lebanon, Ky.; Price Coomer, New Harlan, Harlan, Ky.; Mrs. O. J. Minnix, London, Ky.; Donald Young, Gypsy drive-in theatre, Bardstown, Ky.; James Totten, Lakeview drive-in, Pendleton, Ky.; A. H. Robertson, Majestic, Springfield, Ky.; J. E. Elliott, Jr., Cardinal Hodgenville, Ky.; R. L. Gaines, Riverview drive-in, Carrollton, Ky. . . . The Oak theatre, controlled by Amusement Enterprises and managed by Bill Reiss, has been scheduled for a general remodeling. . . . Work is progressing nicely on the remodeling of the Ideal Theatre, managed by Joe Reiss, with completion expected in the very near future. . . . Herman H. Gocke, lawyer and theatre executive, died at his home here. He was 82. Gocke was president and a director of the Ideal Amusement Company, owner of the Ideal, Park and Oak movie theatres here. . . . A. W. Stanisch is the new resident manager of the Shelly and Burley theatres, Shelbyville.

MEMPHIS

National Theatre Supply Co., practically gutted by a fire several weeks ago, has been completely rebuilt and has moved back into its permanent home. . . . Jerry Jernigan, formerly owner of Realart Pictures Memphis franchise, has gone to work for Warner Bros. Memphis exchange as a salesman. . . . Thomas O. Baldrige, salesman, RKO, is recovering at Methodist Hospital from a major operation. . . . N. B. Blount, manager, Monarch, was in Nashville on business. . . . Mid-South exhibitors booking and shopping in Memphis included W. L. Moxley, Blytheville; J. C. Mohrstadt, Hayti; W. C. Kroeger, Portageville; Aubrey Webb, Ripley; G. H. Goff, Parsons; Louis Mask, Bolivar; Jessie Moore, Crenshaw; Orris Collins, Paragould; Walter Lee, Des Arc; K. H. Kinney, Hughes; A. N. Rossie, Clarkdale;

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Jack Watson, Tunica; S. D. McRee, Coffeeville, and George Farris, Tunica. . . . East Memphis Kiwanis Club, which sponsored the opening night of the new 1400-seat Plaza Theatre in Memphis, raised several thousands of dollars to aid in its program among retarded children. Augustine Cianciolo, of Plaza, gave a pre-opening party.

MIAMI

Jimmy Barnett, manager of the Florida, is holding over "Singing in the Rain" for the 5th week. . . . The Florida in Fort Lauderdale, also Miami's Olympia and the Beach on Miami Beach had a premiere of "Red Mountain," with Lizbeth Scott making personal appearances. . . . Curry Andrews, manager of the Sheridan, has a new assistant, Edward Heller. . . . At the Beach, Carl Jamroga also has a new aide, Owen Locke. . . . La Doyt Lindsey, formerly student assistant at the Olympia, has now taken over the assistant's duties at the Gables. . . . The rivalry in the Wometco "Big League" contest is very spirited and the top nine had some new aspirants in the 7th week's tally. Line-up now is: Carib, Miracle, Lincoln, Surf, Park (of Tampa), Miami, Gateway, Mayfair and Grand. . . . Bill Goller, manager of the Tower, reports a new assistant, "Bud" Childress. . . . A reported boom in Florida drive-in construction listed projects under way at the following towns: Eau Gallie, Anburndale, Merritt Island, Sarasota, Starke, Palmetto, Jacksonville, Tarpon Springs and Aven Park.

MILWAUKEE

H. Olshan, branch manager of Columbia here, who is competing with Buffalo, Seattle, Salt Lake City and Memphis, in Columbia's Round-the-World Sales Drive, is urging exhibitors to support his efforts. . . . The Towne theatre continues to get compliments on the new RCA Synchro screen. . . . Ray Trampe was among those from here attending the Variety convention in Las Vegas. . . . New members signed up into the AITO of Wisconsin are: L. E. Miner, Rice Lake; George H. Porter, Ideal, Bloomer; G. M. Hulbert, Gem, Cornell, Wis.; John McKay, Eagle and Vilas, Eagle River, Wis.; and George and Francis Johnson, Stanley, Stanley.

MINNEAPOLIS

George Turner, city salesman for MGM, is off for California on a two weeks vacation trip. . . . Andrew Kenney has joined Paramount as new salesman in Northern Minnesota. . . . Tony Paulson, former owner of the Amery theatre, Amery, Wisconsin, has returned from a two year tour of duty with the Marines. . . . James Rowe, manager of the Chateau theatre, a neighborhood house, prevented a robbery in the theatre after business hours, when he swung a stool at, and routed a bandit who had jabbed him in the ribs with an ice pick. . . . First-run loop houses of the Minnesota Amusement Company are using television commercials about current pictures. . . . Art Bean, Strand theatre, Minot, North Dakota; Leo Moliter, Superior theatre, Superior, Wisconsin; Kenney Pepper, Auditorium theatre, St. Croix Falls, Wisconsin, and Charley Price, Alma theatre, Alma, Wisconsin, were visitors.

FILM FOLKS ATTEND EASTER EGG HUNT

Happy faces at an Eastertide egg hunt held at the Buffalo zoo recently. Left to right are: Mrs. Robert Kallet of Oneida,



N. Y., daughter of Elmer F. Lux, center, who is the general manager of Darnell Theatres, Buffalo, and president of the Council in that city, and Michael R. Kallet, Mr. Lux's grandson. During the egg hunt, Mrs. Kallet was identified by one of the children as "Mrs. Easter Bunny," and Mr. Lux was identified as "Mr. Council President." John Fromen, 12, of 24 Fairbanks Ave., town of Tonawanda, tugged at Mr. Lux's coat and asked if he was Mr. Council President. Mr. Lux said yes and handed John a gold egg which the lad exchanged for a giant chocolate figure. The egg hunt was sponsored by the Buffalo *Courier-Express* and Station WEBR.

NEW ORLEANS

J. B. Patterson was to reopen the Harvard in Winnsboro, La., May 1. . . . Reports are that Robert and Frank DeGrauw are building a drive-in near Abbeville, La. The 500 vehicular capacity is scheduled to open in 45 days. . . . Exhibitors making the rounds were Ed Ortte, Gulfport and Pensacola theatre owner; Milton Guidry of Lafayette and Opelousas; John Elsey, King, New Roads, La.; Mayor Lew Langlois, New Roads, La.; Joseph Haddy, Jr., La Fitte, La.; Teddy Solomon, Harry Thomas and J. B. Alford, McComb, Miss.; Jack O'Quinn, Kaplan, La.; Cy Corolla, Slidell, La.; L. E. Downing, Brookhaven, Miss.; and G. R. Moody, Meridian drive-in, Meridian, Miss. . . . William Murphy, Jr., manager Southeastern Theatre Equipment Co., called on Henry H. Hinkle, and H. G. Prophitt, Jr., owners of the Star in Monroe and West Monroe and sold them RCA equipment including the newest car speakers for their new Star, Tallulah, La. . . . Ray Vrazel, who has held the reins of the Tudor and Globe since Slidell Theatre Corp. assumed operations, has abandoned exhibition operations to join U-A's sales force. . . . C. C. Gautney, Bill Ward and Don Page have opened their new Dixie drive-in, Opp, Ala.

OKLAHOMA CITY

The Criterion held a preview of "My Son John." . . . Four kid shows are held every Saturday at the Harbor, Tower, Plaza and Capitol theatres. All kids are admitted for 20 cents. . . . Mr. and Mrs. Harold Combs, are in Chicago, attending a convention of the Tobacco Distributors. Mr. Combs is concession manager for the Barton Theatres. . . . Mrs. Ethel Dinkens, manager of the Skytrain theatre, has been asked to speak before the Womens Club at Tinker Field

Airbase. . . . The Poncan theatre, at Ponca City, Okla., was to have a free kids baseball party on Saturday. . . . At Hillsboro, Mo., Miller Theatres, Inc., of Festus, has filed a petition for an injunction against local 833, AFL Motion Picture Operators Union, which has picketed two theatres owned by the firm. The petition, filed in Jefferson county circuit court, named the union and seven officials as defendants and asked \$65,000 damages. In its petition, Miller Theatres, charged that the union, had picketed its theatres in Festus and Crystal City for two months reducing patronage. . . . A "cry room" has been built at the Civic Theatre, at Webb City, Mo.

OMAHA

Keenan Wynn, spoke before the Iowa-Nebraska Allied Theatre Owners convention here, as did Jake Rachman, *World-Herald* reviewer. . . . The industry was shoulder to shoulder with the hardest workers as the community put up a winning fight against the Missouri river. In individual volunteer effort and organized action the film folks did yeoman duty, from working on the dikes to furnishing film and labor and free shows for on-call workers and evacuees and donating cash. . . . Stars in town for the world premiere of "Bronco Buster" at the Orpheum wore themselves out at Red Cross shows and benefit performances. . . . Aldo Ray will appear at the RKO-Brandeis May 7 for the opening of "The Marrying Kind." . . . Charles and Kenneth Sargent are planning to start construction on a drive-in theatre at Broken Bow, Neb. . . . Carl White, owner of the Quality Theatre Supply Company, reported his son, Carl, Jr., is home from Fort Riley, Kans., before transfer to Chicago.

PHILADELPHIA

With the Warner Bros. circuit closing the midtown Savoy, the Palace will become an all-night house operation. . . . Joseph Conway, in reopening the Eureka for the showing of foreign films, changed the name of the house to the Fine Arts. . . . Addie Gottschalk, RKO city salesman, returned to his desk following his recent operation. . . . Paramount Decorating Company is handling the redecorating of the A. M. Ellis' Bluebird. . . . Robert P. Maclary, owner of the Pleasant Hill drive-in near Wilmington, Del., announced the marriage of his daughter, Charlotte, to Wilson Powell. . . . Nicholas A. Caruso, assistant manager of Warners' Queen, Wilmington, Del., is now an army corporal and departed for Camp Stoneman, Pittsburg, Calif. . . . The Carman, now operated by the William I. Greenfield Theatres, announced the early resumption of the original vaudeville-film policy for the key neighborhood house. . . . Dave Weinstein re-entered the exhibition field as manager of the Walter Reade's Atlantic drive-in, Pleasantville, N. J. . . . J. J. O'Leary, executive head of the upstate Comerford Amusement Company, marked a quarter-of-a-century with the theatre circuit. . . . The Park started amateur shows one night a week. . . . William I. Greenfield called a meeting of creditors for the reopening of the Byrd, Sherwood and Riviera which the independent circuit head dropped earlier this month. . . . Jack Allen, formerly at Warners' Lane, transferred by the circuit to manage

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the Fern Rock. . . . Gene Plank, of Harrisburg, Pa., who spent the past two summers in Reading, Pa., as manager of the Reading drive-in, is back in that position. . . . The Rush Township near Pottsville, Pa., voted to levy a two per cent amusement tax on admissions. . . . A. M. Ellis circuit closed the Breeze, small neighborhood house.

PITTSBURGH

Preliminary steps for the launching of a big campaign in connection with RKO Radio's "King Kong" were made at a meeting here. At the session was Terry Turner, director of exploitation, Don Prince, Nat Levy, divisional manager, and Dave Silverman, branch manager. All the big circuits had representatives on hand. . . . Film Row is mourning the death of George Purcell, chief booker and buyer for the Manos circuit. He died suddenly of a heart attack. . . . The William Finkels, he's Chief Barker of Variety Club Tent No. 1, will trek to Hollywood to see their son at the close of the Variety Club's annual convention at Las Vegas. . . . George Carey, the veteran stage electrician at Loew's Penn., is recuperating from a serious operation. . . . Ike Sweeney has been informed by his Republic bosses that "I Dream of Jeanie" will have its premiere here, the home of the composer.

PORTLAND

Mrs. J. J. Parker, president of the J. J. Parker Theatres, announced that she will build a 500-car drive-in at Astoria, Ore. The announcement came after she returned from a business trip to that area with her executive assistant, Jack Matlack. . . . Foster Blake, western sales manager for Universal and Arthur Greenfield, Oregon branch manager, were hosted at a luncheon by Mrs. Parker. . . . Theatre business has been slow the past two weeks. . . . Patrons like the fast actioned TV newsreels at the 20th-Century News Theatre operated by Marty Foster and Frank Breal. . . . The Mayfair Theatre has just been painted. Next step is a complete facelift. . . . Orpheum theatre is arousing comment since completing the remodeling job.

PROVIDENCE

Albert J. Clarke, Majestic theatre manager, heads the committee planning another "Day at the Races" program scheduled early in July. The affair to take place at Narragansett Park, Rhode Island's pioneer racing plant, will be open to members of the Variety Club of New England, and their friends. . . . "With A Song In My Heart" held for a second week at the Majestic. . . . The Carlton came up with one of the ever-popular "horror shows," presenting Boris Karloff in an "un-cut" version of "Frankenstein," and Bela Lugosi in "Dracula." . . . "Singin' In The Rain" proved so popular that Maurice Druker held it for a second week at Loew's State. . . . The Albee used generous newspaper space in heralding "Deadline U.S.A." . . . Another hold-over for a second week's engagement was "The Marrying Kind" at the Providence Strand. So many hold-overs occurring at the same time is an unusual coincidence in this city. . . . A golf range has been opened in the area adjoining the Pike drive-in theatre in this area.

SAN FRANCISCO

The Blumenfeld Theatres announced the 1471-seat Esquire, Oakland, will show foreign films. . . . Eddie Bonns, formerly with MGM, Universal and James Granger, has been appointed to handle publicity in Northern California for the George M. Mann Theatres. . . . New manager at the Tower is John Dostal of New Orleans. . . . Fox West Coast has made the following managerial changes: Norman Pilegard, manager of the California, Berkeley, appointed temporary manager, Chimes, Oakland. He replaces Darrel Cochran, resigned. Louise Andermahr, former manager, Broadway, Burlingame, is temporary manager, Carlos, San Carlos, replacing Jack Frazer, resigned. James McComb, assistant, San Mateo, San Mateo, is temporary manager, Broadway, Burlingame. . . . The California, Berkeley, is undergoing remodeling and will remain closed during this period. . . . Seriously ill are Mrs. Mary Pischoff, wife of Darrell Pischoff (Pischoff Signs) and Mrs. Phillip Booker, wife of Colonel Booker, treasurer of Paramount theatre. . . . James B. Lima, executive, General Theatrical, accompanied H. S. Levin, president and Mr. and Mrs. Jesse Levin to the Variety Convention.

SEATTLE

"The African Queen," now playing at John Hamrick's Orpheum and Blue Mouse, marks one of the few times in Seattle's history in which a first-run motion picture has played simultaneously at two downtown theatres. Willard Coghlan, advertising manager, predicted the picture may set a new record. . . . Earle Keate, United Artists field representative, had a tame lion to open "The African Queen." . . . Vic Gauntlett, advertising manager of Evergreen Theatres Corp., seriously ill. . . . Carl Mahne, merchandise manager, and Frank Christie, buyer for Evergreen Theatres, were in Portland. . . . Sammy Siegel, Columbia field representative, was welcomed back on the Row after a nine-week jaunt in the Rocky Mountain states for "Death of a Salesman." . . . Buck Seale, Columbia salesman returned from Spokane and George Clarke, shipper, came back to work after a 3-week illness. . . . Joe Rosenfield, Post Street Theatre of Spokane, conferred with Paramount's Walter Hoffman on the campaign for "The Greatest Show on Earth." . . . Russ Riches, former manager of the Tower in Bremerton, has been announced as the new manager of the Varsity in Seattle, replacing William Kostenbader who has resigned. . . . Drive-in theatre operators of Washington and Northern Idaho met Tuesday, April 22, at the New Washington Hotel for the purpose of organizing a Drive-In Theatre Association.

ST. LOUIS

Theatre Owners and managers in this trade area are invited to attend the regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois to be held in the Frisina Hotel at Taylorville, Illinois on Tuesday, May 6. Tom Bloomer president of the MPTO announced that the exhibitor doesn't have to be a member of the organization to attend. . . . Daylight saving time moved in over the week-end driving the starting time back for drive-ins. . . . John Thompson, an attache at the British Embassy in Washing-

ton, D. C., told a press conference here that close to 1,000 African students in U. S. universities are trying to get the controversial film "Lutoko" banned or withdrawn completely.

TORONTO

Win Barron, Paramount's publicity and advertising chief in Canada, has taken a trip west to beat the drum for his company and talk as well to the convention of International Air Transport Association in Victoria. . . . Top honors for holdovers in the city go to "Manon," now in its ninth week at the Astor, while "Five Fingers" is in its seventh week at the Eglinton. . . . RKO's Canadian District under General Manager Carl Peppercorn is in 1st place in the 17th week of the Ned Depinet Drive. . . . Roger Manvell, Britain's leading authority on the film, speaks in Toronto May 14. . . . A 250-seat theatre has been approved for Bryson, Ont., with work to start shortly. . . . Passe Temps theatre, Joliette, Que., gutted in a recent fire is being rebuilt at a cost of \$50,000. . . . Alfred Daff, vice-president and director of world sales for Universal-International, told a luncheon meeting here that Canadians should expand their film industry. . . . Nick Balla now holds executive producer spot at National Film Board formerly held by Sydney Newman. The latter is now with CBC-TV. . . . Billy Sommer-ville, Jr., takes over the post of secretary-treasurer Motion Picture Theatres of Ontario Association, succeeding Lou Rosefield.

VANCOUVER

Tom Hetherington, who operates a 16mm circuit out of Kaslo in the Kootenay zone of B. C., is building a drive-in theatre seven miles from Nelson. . . . William Risk, former exhibitor at Paradise Valley, Alberta, will build a 300-seat house at Atery Bay, a fishing center upcoast from Vancouver. The town is serviced by a 16mm circuit at present. . . . The new Ruskin drive-in theatre 30 miles from Vancouver in the Fraser Valley, which will accommodate 350-cars, has opened. . . . The Paramount theatre, a 1400-seater at Edmonton, Alberta, built by Famous Players, is expected to be open by June. . . . A \$200,000 brick and concrete structure will replace the Napier theatre at Drumheller, Alberta, to replace the Napier destroyed by fire in December, 1951. The new house will seat 650; owners are Coyle Investments of Montreal, and the new house will be managed by Marguerite Playle of Drumheller.

WASHINGTON

Mrs. Oscar L. Chapman, wife of the Secretary of the Interior, will be the guest mother at the Variety Club of Washington's annual Mother's Day Luncheon. This luncheon is being staged by the Associate Members of Tent No. 11, under the direction of Dr. Sylvan Danzansky and Harry Conoin. . . . Jose Ferrer made a personal appearance at a local department store to boost sales of recordings of excerpts from "Cyrano de Bergerac." . . . Variety Club delegates to the 16th international convention at Las Vegas, Nevada, are Jake Flax and Wade Pearson. Mr. Pearson is substituting for Nathan D. Golden, who is in Europe. International Canvasman from Tent No. 11 is Morton Gerber.

RCA Has New Kinescope

The tube department of the RCA Victor Division this week announced development of a new seven-inch projection-type kinescope capable of providing a 20-by-15-foot picture when used with a suitable reflective optical system having an 80-foot projection throw.

Similar in design and appearance to RCA's earlier projection kinescope, now used in most of the theatre television installations, the new tube (RCA-7WP4) features a face-plate curvature designed for use in reflective optical systems having an 80-foot throw. The company's older type was designed for systems with an optimum 60-foot throw.

Engineered to provide a clear, bright picture, the new tube features a high-efficiency, metal-backed, white-fluorescent screen, especially developed for theatre-projection service.

The RCA-7WP4 has electrostatic focus and magnetic deflection. Electrostatic focus facilitates the use of the tube with a reflective optical system. It makes possible automatic focus control by means of an associated voltage-control circuit, in combination with a voltage-regulated dc power supply. Magnetic deflection provides essentially uniform focus over the entire picture area.

An 80,000-volt, forced-air-cooled type, the new theatre television kinescope incorporates special high-voltage design features. The tube measures about 19½ inches in length and seven inches at its greatest diameter.

Legion Approves Nine Of 11 Productions

The National Legion of Decency this week reviewed 11 films, putting two in Class A, Section I, morally unobjectionable for general patronage; seven in Class A, Section II, morally unobjectionable for adults, and two in Class B, morally objectionable in part for all. In Section I are "Man from the Black Hills" and "Wild Stallion." In Class II are "Carbine Williams," "High Noon," "Maytime in Mayfair," "Waco," "Wall of Death," "Wings of Danger" and "Without Warning." In Class B are "The Lion and the Horse" because it "tends to condone the taking of the law into one's own hands," and "Outlaw Women" because of "suggestive situations; low moral tone."

Herman H. Gocke Dies

Herman H. Gocke, 82, prominent theatre executive and attorney of Louisville, Ky., died April 20 at his home there. He was president and director of the Ideal Amusement Company, owner of the Ideal, Park and Oak theatres. He was a partner in the law firm of Boldrick & Gocke for 44 years until it was dissolved in 1948.

Leslie Banks

Leslie Banks, British stage and screen actor and producer, died at his home in London April 21. In 1948 Mr. Banks was president of British Equity.

IN NEWSREELS SMPTE Sees New Portable Recorder

MOVIE TONE NEWS, No. 35—Atom bomb dropped in Nevada, Michigan and New Jersey jail riots ended. Aqua show.

MOVIE TONE NEWS, No. 36—War with Japan ended, peace treaty signed. Gen. Ridgeway succeeds Eisenhower; Gen. Clark goes to Far East. Five thousand Reds invade West Berlin. Vancouver fire causes \$5,000,000 damage. Rabbit fur in California styles. Penn Relays. Water skiers set 135-mile mark.

NEWS OF THE DAY, No. 289—Atom bomb. Presidential race. Fire ravages Japanese city. New Army trucks. Dutch family here. Aqua thriller.

NEWS OF THE DAY, No. 279—Official end of war with Japan. Vancouver's worst fire. Reds riot in Berlin. Birthday parade for Elizabeth. United Cerebral Palsy. Penn Relays.

PARAMOUNT NEWS, No. 72—Water ski wizardry. Peace in Michigan and New Jersey prisons. Biggest U. S. atomic blast.

PARAMOUNT NEWS, No. 73—Olympic hopefuls on display. Elizabeth. Cerebral Palsy drive. Japanese peace treaty. Ridgeway. Clark appointments.

TELENEWS DIGEST, No. 17B—Atom blast. Riots rip prisons. 1,000,000 in Japanese strike. Walking up a wall.

TELENEWS DIGEST, No. 18A—Ridgeway succeeds Eisenhower, Clark to Far East. Newest U. S. sub. Fire in Japan levels community. Congress probes Katyn massacre. CARE distributes Greek relief. Nations honor Shakespeare. Tennis.

UNIVERSAL NEWS, No. 555—Atom bomb blast. Underwater trucks. New Jersey prison riots. Water ski tournament.

UNIVERSAL NEWS, No. 556—Japanese peace treaty. Cerebral Palsy drive. Strike in Japan. Loyalty parade in New York. Miss India. Vancouver fire. Bear facts.

WARNER PATHE NEWS, No. 74—Atom blast. Prison riots end. Fire in Japan. Water skiing.

WARNER PATHE NEWS, No. 75—Jap treaty. Eisenhower on farewell tour. Sen. Russell in Atlanta. Air Force tests planes. France trains jet pilots in Morocco. Mrs. Truman meets palsy poster kids. No wrinkle fabric. Water skiing.

Ohio Theatre Group Calls For Aid to Drive-Ins

At a meeting in Columbus last week, the board of directors of the Independent Theatre Owners of Ohio adopted a six-point resolution calling for closer cooperation between Ohio indoor theatres and drive-ins. The resolution stressed the "identical" interests of drive-ins and indoor houses with respect to distributors, supply houses, tax problems and non-taxable competition. Specifically, the resolution called for an end to discrimination against drive-ins by distributors and National Screen Service; asked for a new yardstick to determine equitable rentals for drive-ins which do not operate 12 months of the year; determination of rentals for drive-ins on age of product—number of days after the last preceding run—in accordance with same basic principles used for indoor theatres; inclusion of drive-ins with indoor theatres in attempts to eliminate competitive bidding and excessive multiple day and date runs; inclusion of drive-ins in legislative problems, and the availability of the Ohio group's services for drive-ins on the same basis as for indoor theatres.

MGM Plans to Produce Shakespeare's "Caesar"

Dore Schary has announced in Hollywood immediate preparation for the filming this summer of "Julius Caesar," with John Houseman to produce the Shakespeare play as one of MGM's important productions of the year. Mr. Houseman as producer and director has given the New York stage several outstanding Shakespearean productions.

CHICAGO: A new portable magnetic recording system that offers the motion picture and television industries reductions up to 75 per cent in film costs was shown here last week by the RCA Victor Division of the Radio Corporation of America as part of the 71st semi-annual convention of the Society of Motion Picture and Television Engineers.

It is claimed that the revolutionary principle and design of the new magnetic sound system will have far-reaching effects in the film and television industries.

The saving in film cost is achieved by using half-width film (17½mm) at half of the standard release film speed (45 feet per minute, instead of 90 feet). Adoption of the split 35 mm film as "split speed" has also allowed a 40 per cent reduction in recorder weight and a 50 per cent shrinkage in equipment size.

The new apparatus, designated the RCA PM-64 Portable Magnetic Recorder-Reproducer, meets the film industry's need for a smaller and lighter recorder-reproducer for location work, and at the same time it provides a studio sound system capable of recording a full 30-minute TV film program on one reel.

On the basis of previous design standards, it would be necessary for the recorder to accommodate 3,000-foot reels for TV material and 1,000-foot reels for location work. The present equipment need accommodate only 1,500-foot and 500-foot reels respectively and it also affords a substantial reduction in film storage space.

The SMPTE delegates heard from Mauro Zambuto of Scaleria Films, who presented a report on dubbing in Italy. He said Italian audiences insisted on lip synchronization and refused to accept subtitles. Market differences in the voice-frequencies used in the two languages add to other dubbing difficulties, he reported.

Court Voids Admission Tax in Oregon Town

PORTLAND: The Oregon Supreme Court has held void a three percent admissions tax imposed on theatres by the city of Eugene. The decision was the result of a suit brought by Eugene Theatre Co. and Western Amusement Co. against the city. The tax has been collected for the past three years.

Newsreels Pool for Olympics

Walter Ament, chairman of the American Newsreel Association, announced this week that American newsreels had concluded an agreement with the Olympic Film Committee in Helsinki for the coverage of the Olympic Games this summer. The five major newsreels will have a pooling arrangement on the coverage.

CLASSIFIED ADVERTISING

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FIRST QUALITY RECTIFIER BULBS. \$4.75; white sound screen, top quality, 35c ft.; Exciter lamps, 19c; parts for Simplex and Powers, 30% discount; Universal speakers, \$5.69; photocells from \$2.25. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

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PATENTED THEATRE SEAT COVER BUSINESS. Includes 15,000 yards elastic, 6,500 yards leatherette, 14,000 zippers. Covers fit all chairs. Complete, \$29,500. TUFFORD, INC., Front St., San Diego, Calif.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERCIALS and newsreels. Auricon 16mm Sound Camera, \$495; Solaris pots, \$69.50; Art Reeves 35mm recorder, \$1,995; Animation stands, \$1,495; up; Bell & Howell 35mm Printer, \$1,495; Sound Readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

Film Preferences Cited In Milwaukee Study

The 29th annual Milwaukee Journal Consumer Analysis, which was published in the Milwaukee Journal April 17, shows some interesting facts concerning Milwaukee's preference in motion pictures.

The vast increase in TV sets has reduced film attendance but it hasn't changed preferences in the types of pictures preferred. Neighborhood houses are still the favorite place to take the family, and musicals are the first choice. Westerns are at the bottom of the list. In order of choice, here is what Milwaukee likes to see: comedy, romance, mystery, adventure, historical, Western and others.

Of the 198,028 or 74.1 per cent of Milwaukee's families with TV, 80 per cent would sooner go to a neighborhood than a downtown theatre; of those without TV, 77 per cent preferred a neighborhood film.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. OUTGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

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THEATRE MANAGER WITH EXTENSIVE ADVERTISING-exploitation background wants wider opportunity, managerial or advertising. Over 20 years one company. Box 2654, MOTION PICTURE HERALD.

USED EQUIPMENT

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10" letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

POPCORN MACHINES WITH FREE SUPPLIES that return their cost. New high grade beautiful models, five sizes. Three Manley's, like new bargains. Also Hamilton scales, \$98.50. KLINKEL POPCORN MACHINES, Albion, Mich.

SHOP! COMPARE! SUPER-SIMPLEX MECHANISMS, rebuilt, \$850, 1 unit hand operated ticket machine, excellent, \$44.50; wire and aluminum reels, excellent, \$1.00; Powers mechanisms, rebuilt, \$114.50; pair Gardner 1-KW lampouses and rectifiers, rebuilt, \$495. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

The survey also showed that TV set families go to the movies less often than those without sets. Of those with sets, 29.5 per cent have not seen a motion picture for more than a year.

United Amusement Net Up to \$393,199 in Year

TORONTO: Net profit of United Amusement Corp., Ltd., of Montreal for 1951 was reported at \$393,199 as compared with \$391,125 in 1950, with gross profits of \$1,619,283 against \$1,444,581. Income taxes advanced from \$271,415 to \$392,974. The company's shares were split four for one during 1951. On the basis of the combined split stock, earnings equalled \$1.22 against \$1.21 in 1950. Dividend payments totalled \$193,989 in 1951, representing 60 cents a share, as compared with \$141,450, equal to 43 1/4 cents per share in 1950, on the present capital.

SEATING

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

2,200 UPHOLSTERED THEATRE SEATS. BEST offer takes. PHONE CHICAGO HARRISON 7-3034.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

MARBLES, JACKS & BALL. PRICES AND CATALOG on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable \$70 M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Child Behavior Parent Problem, Exhibitors Say

SAN FRANCISCO: Child behavior in theatres is largely the responsibility of the parents, exhibitors here have replied in answer to a call by the Mothers Committee on Mass Communications of Lafayette School which urged elimination of rowdyism at children's matinees and the booking of more suitable films. San Francisco law enforcement officials have urged a clean up of matinees after a recent wave of juvenile delinquency and vandalism. The committee addressed its appeal to a group of 40 neighborhood houses. In reply, exhibitors Ben Levin, W. W. Coovert and R. Harvey admitted children were noisy and restless at matinees but argued that this constituted their idea of a good time. "Children's behavior in the theatre is 90 per cent the responsibility of the parents," the theatre-men said.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

"Everybody Wants To Get In The Act!"

JIMMY DURANTE has a line for it! (He has a million of 'em!) To express his opinion of those who are so fascinated with show business that they want to get in it, regardless of opportunity or opinion to the contrary. Jimmy doesn't think too highly of amateurs. So when they come barging-in, he directs his famous line as a good-natured warning. It's pertinent to our business, in exploitation.

The other day, a friend sent us a photograph of a marquee, complete with big changeable letters, but it wasn't any theatre. It was a travel agency in Brooklyn, and buried somewhere in the advertising of tours, etc., was a reference to "Quo Vadis." What we noted was that nowadays, glancing along Main Street, you never know. It used to be that you could scan a busy street and identify the theatres, but you can't do it, since super-markets, drug stores, and what-have-you, use our marquee style.

We're prompted to think of this today, because, on Broadway, there's a Hollywood premiere for the opening of a new Nedick's Orange Juice stand, complete with guest stars from a big Broadway musical show. The cast and chorus will deal out the juice and mix with potential patrons and the press. It's every bit as glamorous as anything done for a theatre opening. And the press reaction will be about as good, with different juice.

The other day, we saw a typical showmanship stunt in a window, a contest idea that has been offered time and again in the pages of the Round Table. But it wasn't theatrical. It was groceries. Winners took home baskets of canned goods in ratio to their skill and the theatre man will have to get a new idea.

That's about what it means, across the board. If everybody and his brother are going to use showmanship stunts for any and all kind of selling, then we have to scratch a little harder, and dig a little deeper into our experience, for the things that still spell theatre. It weakens that theatrical feeling when everybody gets in show busi-

MOTHER'S DAY

There's no date on a Showman's Calendar with as much of value to the theatre manager as "Mother's Day"—Sunday, May 11th. For there is no member of the family audience who is as important to the theatre manager as Mother. She is the one person who keeps the family together.

Her Day, coming at the end of Family Week, and just ahead of Children's Day and the beginning of school vacation and other holidays, is an opportunity to keynote your policy and program in her behalf. Let her know that you are there to take the best of care, of her and the family, individually and as a group. Mother likes attention, too; and she will show her real appreciation, for everything you do for her.

Your neighborhood merchants will like it, also, if you approach them for ways and means to sponsor special things for Mother. They appreciate it when she brings her family downtown, to the movies and to see the store windows, at night. You can do so many nice things, if you only make the effort.

Remember the oldest Mother, the youngest Mother, the Mother with the largest family, the Mother whose family is voted the most typical of your community. Wrapped in this package of Mother's Day promotion is a whole year of public relations. Ideas for Mother's Day are suggestive of many other things you might do, all the year around, to attract the family group.

ness and uses our stuff, in competition.

You have to glamorize the theatre, to build up that atmosphere of lights and action and entertainment. Mere stunts may do more to cheapen that feeling people like to keep in their hearts. Memories of great things they've seen and experienced. Anticipation of great things yet to come. Don't bury a patron's belief in theatre with anything that's cheap.

Q We cite with praise the 15th Anniversary of Teaching Film Custodians, a division of the Motion Picture Association of America, which has made available more than 600 short films and excerpts from feature films, for the use of schools, in a program of distribution for 16-millimeter films, on lease, at cost of prints. Patriotic, historical and citizenship films have thus been placed in school film libraries—"in fostering and perfecting the use of the motion picture as an educational medium." Such a development is promotion and public relations carried to the highest degree of efficiency, and to the grass roots, at the local level. We compliment the sources for their vision and leadership—but, more so, we would compliment the theatre manager at the point of sale who has the qualifications for his job, to make proper use of this service.



Q Pardon our obvious pleasure in reporting this item of news. Ivan Ackery writes from the Orpheum theatre, Vancouver, to say that his company and MGM have honored him with the Canadian premiere of "The Wild North" and given him two weeks to get ready. But he makes faster time than most, by closing a deal in advance with the Munshaw Color Service, Ltd., Canadian distributors for Ansco Color, who have agreed to put up \$2,000 for co-operative advertising of this new picture in Ansco Color, at the Capitol theatre. That's fast thinking and good showmanship.

It's a nice reflection of Ivan's ability, as a Quigley Grand Award winner, to go into action and come up with a superior result in quick time. And an indication of how local business firms regard him and the confidence they place in him. He says there will be a new campaign book on "The Wild North" as an entry for the Quigley Awards, and that everything in it will be his own endeavor. They seldom send exploitation men to Vancouver, and this results in native showmanship.

—Walter Brooks

GIANTS-- And Smaller Promotions

"JACK AND THE BEANSTALK" is a natural, for Abbott and Costello, or kids of all ages, who relish this fantasy, with accent on fun. At left, you see a full-size, animated giant, part of the lobby display at the Utah theatre, Salt Lake City, and youngsters enjoyed it in anticipation of pleasure yet to come. Below, there's a real magic harp—just like the one that talked to Jack in the land of the Beanstalk. You ask it questions, and it answers, just like that, via a two-way microphone and speaker hook-up, in the lobby of Warner's theatre, on Broadway.



At right, David T. Katz, executive director of the Roxy theatre, provides another of his good stunts for youngsters, as a popular Springtime lobby attraction.



And below, it's raining, but really. At left, Sam Gilman shows his street ballyhoo, with music and rain drops, to match; and at right, Boyd Sparrow's ingenious lobby display, with simulated rain, and the staff wearing rain-coats, to carry out the illusion.



Something New Has Been Added— Pressbooks Are Better Than Ever

MGM announces, in its pressbooks for "Young Man With Ideas" and succeeding issues, a new, complete campaign mat, similar to the one illustrated at right, for theatres with minimum advertising budgets. It's a bargain, and we invite you to check, item for item, and see how much you get for your money.

All of the ad and publicity mats shown are on one mat, which sells for 35c and even includes enough borders to make up your newspaper advertising with new designs each time. If all of the mats illustrated were bought separately, at the prevailing cost of 15c per column, it would add up to \$1.80, so you save the difference above 35c when you buy the big economy size.

And it's more than an economy, it's encouragement to buy and use mats, which have always been a bargain in showmanship—and are now proof of the fact that "pressbooks are better than ever." Included are a couple of publicity mats, which managers should buy more often. Show them to your newspaper man, and we'll gamble that he'll use them in free space, to illustrate a reader or a review. Newspapers have to buy filler material for their pages.

Si Seadler, of Metro, says "Exhibitors asked for it, and MGM provided a new advertising mat service, designed especially for small theatres." He wants exhibitors to write and tell him what they think of this innovation in Metro pressbooks. We'll say right here, it's the best step forward since Barnum invented showmanship. Be sure you take advantage of it.

Look in your new Metro pressbooks, study this new feature, comply with Si Seadler's request and tell him what you think. He wants to know; and we want to see evidence that smart managers in small situations are using good materials when offered and available. This beats anything in the line of "utility" mats or small-situation layouts, that has been seen, anywhere, and should have a good response from theatre managers, who are asked to express their approval, and offer suggestions for further improvement.



Mort Nathanson, veteran film industry executive, has been appointed publicity director for United Artists, by Francis M. Winikus, national director of advertising, publicity and exploitation. Here's an action picture of Mort, on the road for "The African Queen"—planting publicity with Edwin Howard, movie editor of the Memphis Press-Scimitar.

Foresight Provides Easter Display

Hugh S. Borland, manager of the Lou's theatre, on Chicago's South Side, saved up religious pictures by great artists, published by the *Chicago American*, for display as his Easter lobby exhibit, in keeping with the season. We've complimented Hugh Borland before, for his knack of finding, getting, and keeping things ahead of time, for use at the moment when they are timely. Realizing that the theatre couldn't afford to make blow-ups, the managing editor of the great newspaper agreed to sponsor the exhibit, and that in itself is a sign of superior showmanship, and excellent public relations, for the "last run" house in Chicago. Hugh has been doing very well with the "Harlem Globetrotters" and gave out fine color photos of the famous basketball team, with the compliments of a local brewer, who built good will on the popularity of the players, in this densely populated Negro district.

Gives Out \$1,000 Checks, But Not Negotiable

The Allentown, Pa., newspapers carried a story to tell all and sundry that if they found a very convincing \$1,000 check on the street, they should look carefully for the finely-written line that said it was "not negotiable"—for it was advertising for "The Marrying Kind" at Fabian's Rialto theatre. Manager Earl Arnold also circulated marriage licenses, equally convincing, and "letters" lost in the mail, all as exploitation for the Columbia picture. He found 120 bill-folds still unclaimed in his lost-and-found department, and put them to work, with startling results. The enclosures looked to be strictly the McCoy, instead of the Halliday (meaning Judy). In the theatre lobby was an "Information Office"—for "marriage-minded girls" and it was rushed with applicants. This notion seems to be popular with other theatres in various parts of the country, now that it's Spring.

"Quo Vadis" Goes Places

"Quo Vadis" campaigns are literally blooming all over, and we have a desk-full of new entries in the second quarter for the Quigley Awards, and as items of news for the Round Table. Best in the current crop is a report from J. P. Harrison, manager of the Campus theatre, Denton, Texas, who says, "You might be interested to know this picture ran for 10 days in the little town of Denton, and we outgrossed some cities several times larger." His lobby display was borrowed from MGM and shipped in from the Metro studio.

And, most unusual, is the campaign which comes from Eddie Schwartz, manager of Loew's Oriental, Brooklyn. We had to hunt around to find Eddie's name mentioned, because he gives all the credit to his staff, with emphasis on his assistant, Norman Berg, and chief usher, Steve Gambino. It's a fine campaign, and we shall do some research on it, as an entry for the Quigley Awards. In the meantime, Eddie's accompanying letter to Oscar Doob makes clear the credits. Also in the mail, from Harrisburg, Pa., is another complete and excellent campaign, from William Trambukis, manager of Loew's Regent theatre, in one of our old home towns.

Sid Kleper Paging "Rose"

Sid Kleper, manager of Loew's College theatre, New Haven, put in a strong exploitation call for "Rose of Cimarron"—offering \$1,000 reward for "the wildcat of the west" on pole cards around town, and using the good herald.

STUNT OF THE WEEK



To provide appropriate announcement of the coming of "My Six Convicts" to Washington, the manager of the Trans-Lux theatre sent pies, with files imbedded in them, to newsmen. Here's Jim O'Neill, movie editor of the Daily News, examining his find. (It must be an escapist picture!)

A Statistic We've Long Suspected

Al Jenkins, manager of the Odeon-Vogue theatre, Vancouver, hands out little slips advertising "Ma and Pa Kettle at the Fair" and with the added top line, "Did you know that popcorn has more energy units than 96 per cent of all edible foods?" Anyone who has ever encountered a theatre-full of youngsters eating popcorn and enjoying movies, knows the energy generated, and it's super-power, almost beyond measurement in terms of energy units.

Takes Movie To the Kids

Adam Goelz, manager of the Hippodrome theatre, sends in his campaign on "Snow White" as an entry for the Quigley Awards, and passes along a good word for his assistant, Jack Sinnott, who did a lot of leg work accomplishing the result. Most rewarding by way of public relations was the showing of a 16-millimeter print of "Snow White" to patients in children's hospitals, who couldn't possibly attend the theatre. This created good will for theatre, attraction and motion pictures in general.

The rest of his campaign, running into twenty items of promotion and exploitation, includes a coloring contest sponsored by the *Baltimore News Post*, over seven days; a radio contest over station WITH, which ran for two weeks, a record tieup in music shops all over town, and a television tieup over three local stations.

Kiwanis Pays For "Phone Call"

Ted Manson, manager of the Hardee theatre, Wauchula, Florida, tells how the Kiwanis Club in his town, indirectly, paid for "A Phone Call To a Stranger" by sponsoring the sale of advance tickets. Kiwanis members placed 700 tickets before the playdates, and a majority of these were picked up at the box office, with a resulting profit to both theatre and sponsor. In addition, one of the local Kiwanians has a mimeograph, and he ran off the circular letters which went out over the theatre manager's signature to advertise the event.

Loew's Organizes the "Knot-Hole Gangs"



In a new activity among youngsters, thirty-five Loew's theatres in New York City have launched a new organization—Happy Felton's "Knot-Hole Gangs" of happy, young baseball fans, in cooperation with the popular TV program over the Mutual Broadcasting network. The first morning meeting was held at Loew's Tri-Boro theatre, and in the first week, 12,000 youngsters became members. It is anticipated that more than 100,000 kids will join-up before school closes,



and 250,000 during the summer. Membership cards, contests, baseball quizzes and other stunts will add special interest to the new "gangs." About 25% of the first rush of new members are little girls who play baseball! As Groucho Marx says, "Some of the best boy scouts are little girls!" Happy Felton will be on the air about 25 minutes before each home game of the Brooklyn Dodgers—and that's an event of local significance in these parts.

Macy's Picture Choice Is Copied Elsewhere

Macy's "Picture of the Month"—selected by the big department store for double-truck newspaper displays in New York dailies, is probably the inspiration for a similar idea promoted by the Minnesota Amusement Company through a 23-theatre, four-state, day-and-date advertising and publicity campaign, to accent their own "Picture of the Month." The Northwest chain is going all out to herald the openings of new pictures with this salute to one important picture a month, starting with "With A Song in My Heart." Lobby and theatre front are in keeping with cooperative newspaper and other advertising at the local level. Ev Siebel, the circuit's advertising manager, is supervising.

Indianapolis Likes Japanese Film

Patrons of Mannie Marcus' Ritz theatre in Indianapolis are still commenting on the delightful Japanese atmosphere created for the showing of "Rasho-Mon." Against a background of bamboo, cherry blossoms and Japanese lanterns, all the personnel were attired in gay Japanese costumes. An added note of interest was the Japanese war bride, Kaoru Esch, who arrived in Indianapolis from Tokyo during the Christmas season, and in authentic evening dress of her native country, she made a very pleasing hostess for the opening of the picture. The Ritz usual policy of coffee served in the foyer could have been changed to tea and rice cakes, but the costumed girls sufficed. The film has had unusual runs, including 15 weeks at the Little Carnegie in New York.

Pocket-Size Program

Ralph Moyer, manager of Skouras Boulevard theatre, Jackson Heights, L. I., sends a sample of his small program, just big enough to carry in your pocket. He reports using all the ideas on "Viva Zapata!" that were available, including free distribution of the *Argosy* magazine story of the film.



Larry Lawrence, amusement editor of the Milwaukee Journal, Rudy Koufink, manager of the Palace theatre, Walter Montfried, feature writer, Jack Frackman, of Republic's Milwaukee branch and Andy Hertel, special events man for the Milwaukee Sentinel, attend a special screening of Republic's "Hoodlum Empire" prior to the opening at the Palace theatre.

Selling Approach

DEADLINE-USA—20th Century-Fox.

Savagely turned the spotlight on the revenge killings that shocked a nation! How a fighting editor declared war on crime! "I've got a story to tell, of mob rule and revenge killings, and how men who talk are 'marked' for death." "You can kill me, but you can't murder a newspaper!" Henchmen, hirelings and hot-shots, but you can't stop the press!" 24-sheet and other posters have all the materials to sell Humphrey Bogart in this exciting story. Academy Award winner will be welcomed in newest film. Special tabloid herald, looks like a newspaper, sells with newspaper tactics. Newspaper ad mats are strong and in sizes you can use. Pressbook suggests special teasers in a page of samples, mostly type but calculated to arouse excitement. Small ads, utility mat slugs etc. may be combined in teaser ads. A new way to sell this motion picture is to follow the pressbook suggestion of small ads outside of the amusement section, on the woman's page, sports page, etc. using special mats shown. Publicity mats do much for Kim Hunter, who plays opposite Bogart.

THE CAPTIVE CITY—United Artists. The true, uncensored, story by a fearless editor. No punches pulled, no truths untold. Violence, vice and corruption. The picture that tosses a hot stick of dynamite into the laps of 10,000 city administrations. It could happen in your town! No poster larger than the 6-sheet, which carries the strong advertising-theme drawing which keys the campaign. Herald has this for center spread, plus a statement by Senator Kefauver, which urges you to see the picture. Newspaper ad mats are as hot as the headlines, and in good variety for size and style. Those described in the pressbook are very dramatic. A set of teasers are all type in odd shapes that will fit 1-column space. Worth your attention as teasers, not suitable for display advertising. Pressbook gives you several pages of exploitation stunts with the headline for your information. "How To Capture a City!" Civic clubs and women's organizations may readily conform to your publicity and promotion campaign if you preview the picture or canvass opinion makers and leaders with the pressbook in your hand. Political aspect plus Senator Kefauver's statement may make news of this story through the hot weather of the coming political summer. Every part of the country will have reason to be interested.

AARON SLICK FROM PUNKIN CRICK—Paramount.

In color by Technicolor. Bright and dandy as peppermint candy! Fresh as new-mown hay! Gay as a hayride in the moonlight! It's had 50,000 stage performances; in a class with "Oklahoma" and "Life With Father." Dinah Shore, the slick chick; Robert Merrill, the slick voice, Alan Young, for slick comedy. It's the slickest musical ever, 24-sheet and all posters have one pictorial style, good for cut-outs in lobby or marquee display in various sizes. There's a 9 x 12 herald that keys the campaign for smaller situations. Newspaper ad mats run to comedy and corn, of which there is no richer, than this offering. A series of four teasers sell corn, and the large and small space ads sell corn. Paramount gave away cornpoppers to critics, which is a good stunt locally, in advance of previews. Dinah Shore and Robert Merrill provide plenty of song tieups for records, sheet music, albums and disc jockeys. Songs are plenty okay, and the singing is plumb beautiful. Comedy will please all those who like to know what they're laughing at—and there are millions of 'em.

MARA-MARU—Warner Brothers. Tropical Treasure, Typhoon and Temptation. Thrill swept, the savage secret of the ship called Mara-Maru. They found uncharted treasure, they met forbidden temptation, on a tropic shore! A fabulous fortune raised from the ocean floor, a savage pursuit and love madness. No poster larger than the 6-sheet, which has characteristic style in the advertising theme. Other posters and accessories follow through. There is a special panoramic hanger, sold at National Screen for \$1.50 which cuts apart and extends to 14-feet, across the lobby, and reads from both sides. No herald, but you can take an oversize ad mat such as No. 302 and print your own. All the newspaper mats are good, and in sufficient variety for size to satisfy your needs. The style is evident throughout the series, so you will have a different sales approach. One long, low, flat mat No. 502, is a good variation, in not-too-big space. A set of teasers, in one and two-column width, will answer all purposes in many small situations. Diving and deepwater stunts are suggested in the pressbook for exploitation or displays. Errol Flynn and Ruth Roman should be very satisfying, aboard the Mara-Maru.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/2 Century

SPORTSERVICE CORP. BUFFALO, N. Y.

Refreshment Service for DRIVE-IN THEATRES

Phone 44-1018

When YOU Need SEND IT TO

Special TRAILERS FILMACK

SPECIALLY CHICAGO, 1327 S. WABASH

Good & Fast NEW YORK, 430 NINTH AVE.

"What the Picture did for me"

Columbia

BLONDIE TAKES A VACATION: Penny Singleton, Arthur Lake—This is a good picture as far as the "Blondie" series go, however, none of this series have any box office draw in this area. The series appeal to children under twelve, but not to young folks or adults. Box office business 70% of a falling Saturday night average. Played Saturday, April 19.—Myron B. Klinge, Rainbow Theatre, Platte Center, Nebraska.

DEATH OF A SALESMAN: Fredric March—What can you say except what everyone knows, "It's definitely not a small town picture." Lost money on it, but Columbia said they would make it right, and their word is good. Incidentally the only Kramer picture that made money here was "Home of the Brave." Played Wednesday, Thursday, Friday, March 26, 27, 28.—Dom Isabella, Vacaville Theatre, Vacaville, California.

INDIAN UPRISING: George Montgomery—Another super outdoor western that seemed to take well with our audience. Played Friday, Saturday, April 18, 19.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

OLD WEST, THE: Gene Autry—This is just another western. Slow in places with too much talking. Average business. Played Friday, Saturday, April 11, 12.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Lippert

LEAVE IT TO THE MARINES: Sid Melton, Mara Lynn—Light and strictly for the double header houses. Fair picture. Played Sunday, Monday, April 20, 21.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

Metro-Goldwyn-Mayer

AN AMERICAN IN PARIS: Gene Kelly—They tell me now I should have played it after the Academy Awards. I still feel it would have done the same local business. You can't sell ballet to a small town. Personally I liked the picture but that doesn't pay the bills. Played Sunday, Monday, February 24, 25.—Dom Isabella, Vacaville Theatre, Vacaville, California.

STRIP, THE: Mickey Rooney, Sally Forrest—The mixture of music and crime gives this a different tone. I was a little uncertain about this picture and was surprised with the good business it did for me. Personally, I didn't like the picture too well for myself, but evidently Louis Armstrong and his band, plus Mickey Rooney's and Sally Forrest's better performances added something strong for our action fans who also like Dixieland five. Played Sunday, April 20.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

STRIP, THE: Mickey Rooney—A nice little musical. Was liked here. Less than average business in this small town. Played Wednesday, Thursday, April 16, 17.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Paramount

CROSSWINDS: Rhonda Fleming, John Payne—In Technicolor, this adventure yarn produced enough entertainment to please our action minded fans. It ends rather abruptly, but all in all this picture should go over anywhere. Good business here. Played Sunday, April 13.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

HERE COMES THE GROOM: They loved this one. Played it late because distributors got over-ambitious over terms. I didn't do too well. Neither did they. "Red Badge of Courage" on the double bill didn't help or hinder. Played Sunday, Monday, April 6, 7.—Dom Isabella, Vacaville Theatre, Vacaville, California.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS
What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

PEKING EXPRESS: Joseph Cotton, Corinne Calvet—This isn't too good. There is action and some brutality. Good acting and well handled. Average business. Played Friday, Saturday, April 11, 12.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

Republic

NAVAJO TRAIL RAIDERS: Allen Lane—Good little weekend western. Plenty of action. Played Friday, Saturday, April 11, 12.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

BLUE VEIL, THE: Jane Wyman, Charles Laughlin—One of the best. Will please any audience. Small towns don't pass it up. Played Sunday, Monday, Tuesday, March 30, 31, April 1.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SLAUGHTER TRAIL: Brian Donlevy, Virginia Grey—Not a bloody shoot 'em type that the title might lead you to believe, but just a good action type western synchronized with western singing that made a hit with my Saturday night crowd. Played Friday, Saturday, April 11, 12.—Leo W. Smith, Elk Theatre, Elkton, South Dakota.

SNOW WHITE AND THE SEVEN DWARFS: Walt Disney—A very good show full of fun for both young and old. We couldn't get the reissue but got one of the old copies. Proved to be a good draw at the box office. Played Friday, Saturday, Monday, Tuesday, April 11, 12, 14, 15.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Twentieth Century-Fox

GUY WHO CAME BACK, THE: Paul Douglas, Joan Bennett—A nice picture and a good story. Paul Douglas does a fine job of playing a has-been. Small town average business. Played Friday, Saturday, April 18, 19.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

HALF ANGEL: Joseph Cotten, Loretta Young—A good picture, amusing plot, and good acting. Regular business. Played Sunday, Monday, Tuesday, April 13, 14, 15.—Tom Poulos, Paonia Theatre, Paonia, Colorado.

United Artists

CYRANO DE BERGERAC: Jose Ferrer—Strictly for the birds. The worst thing that ever happened to a small town exhibitor was Stanley Kramer, but the long hairs love him.—Dom Isabella, Vacaville Theatre, Vacaville, California.

ENCHANTED VALLEY: Alan Curtis—The coloring is not as good as Technicolor but very good and well received. Doing fair mid-week business. Played Wednesday, Thursday, April 16, 17.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal-International

CURTAIN CALL AT CACTUS CREEK: Donald O'Connor—We had a good crowd but they didn't seem to like the picture. I thought it was a very good

show. One of U-I's best.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

FLESH AND FURY: Tony Curtis, Mona Freeman—Don't be afraid of this one. By far the most entertaining picture we have played this year. Jan Sterling had the teenagers howling. This is the kind of picture our industry needs. Pleased 100%. Play it on your best time. It will stand up. Tony Curtis's performance is wonderful as the deaf mute. Played Thursday, Friday, April 17, 18.—L. A. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Warner Bros.

BUGLES IN THE AFTERNOON: Ray Milland—Very well done for a picture of its type. Only trouble there has been too many like it. Double-billed it with "Double Dynamite" (RKO) but we were careful not to mention Frank Sinatra. Business above average. Played Thursday, Friday, Saturday, April 10, 11, 12.—Dom Isabella, Vacaville Theatre, Vacaville, California.

I'LL SEE YOU IN MY DREAMS: Doris Day—Doris Day certainly pulls them in. Technicolor or not. I personally thought it was over-sentimental but makes no difference, the public liked it. Played Sunday, Monday, April 13, 14.—Dom Isabella, Vacaville Theatre, Vacaville, California.

I'LL SEE YOU IN MY DREAMS: Doris Day, Danny Thomas—An exceptional musical with story appealing to both young and old. It combines drama and music with Danny Thomas doing a commendable job in his part portraying Gus Kahn. Box office returns should be above average on this one. Played Sunday, Monday, April 20, 21.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

JIM THORPE, ALL AMERICAN: Burt Lancaster—Above average sports picture due to Lancaster's excellent portrayal of Jim Thorpe. Sports lovers everywhere will acclaim this picture as one of the outstanding pictures of its type to come out of Hollywood. An excellent film. Played Friday, Saturday, April 18, 19.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

LULLABY OF BROADWAY: Doris Day—We think this is an outstanding Technicolor picture and a credit to the industry. I would like to see television try to duplicate as fine entertainment. Played Monday, Tuesday, April 14, 15.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Shorts Columbia

IT'S THE FASHION: This was somewhat different and entertaining.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Metro-Goldwyn-Mayer

FLYING CAT: Tom & Jerry—A cat invents some wings from a lady's corset and the fun is on. Very good. Pat Fleming, Gail Theatre, Round Pond, Arkansas.

TWO MUSKETEERS: This cartoon surely deserved the award it got. It was the best Tom & Jerry (Continued on opposite page)

(Continued from opposite page)

I've seen in a long time.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Monogram

OUR GANG: Little Rascals—These two reel releases are still very popular here. Kids go crazy when they come on the screen. I am glad we can get these again.—J. A. Renfro, Jr., Grove Theatre, Holly Grove, Arkansas.

Paramount

BOO SCOUT: Casper Cartoon—A good little cartoon.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

RKO Radio

AN APPLE IN HIS EYE: Edgar Kennedy series—This one ends in a pie-throwing melee. Quite a few laughs from this average slapstick comedy.—Pat Fleming, Gail Theater, Round Pond, Arkansas.

BOY AND THE EAGLE: We had all the scouts and boys organizations in the town to see this picture as we thought it was worthy of showing them this exceptionally fine subject.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

OLYMPIC ELK: Tru-Life Adventure—A good short subject but it should not be shown with a cartoon picture like Snow White.—Victor Profughi, Dixon Theatre, Dixonville, Pennsylvania.

Universal-International

WICKET WACKEY: Woody Woodpecker cartoon—Good cartoon well received. Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Warner Bros.

CANNED FEUD: Looney Tunes—Very good cartoon well received.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

CORN PLASTERED: Merrie Melodies Cartoon—A good cartoon which seemed to take very well.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

ENCHANTED ISLAND: Very good. Another hit from Warners. We think Warner shorts are most entertaining and worthy of playing.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

FAGIN'S FRESHMAN: Merrie Melodies—We use a color cartoon on every program. Most old and young alike enjoy them. Fagin's Freshman was no exception to the rule.—Pearce Parkhurst, Lansing Drive-In Theatre, Lansing, Michigan.

PADDLE YOUR OWN CANOE: This is an exceptionally fine colored outdoor short. I think a lot of credit should go to Warner's for making such a fine short.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

16 Non-Theatre Producers Form New Association

The formation of the Film Producers' Association, New York, consisting of 16 non-theatrical film producers in the metropolitan area, has been announced by Peter J. Mooney, its president. The association plans to devote itself "to the advancement of the industry in all phases of its branches." Its members are said to account for about 75 per cent of the non-theatrical product turned out in New York. As part of its program, the association is in the process of establishing liaison with other craft, talent and industry groups. Officers, besides Mr. Mooney, include David Pincus, vice-president; Edward Lamb, treasurer; and Walter Lowendahl, secretary. Member firms are Audio Productions, Pathscope Company of America, Willard Pictures, Video Varieties, Transfilm, Leslie Roush Productions, John Bransby, Caravel Films, Sound Masters, Films for Industry, Paul Hance Productions, Murphy-Lillis, Herbert Kerkow, Affiliated Film Producers, William J. Ganz and Film Graphics.

MOTION PICTURE HERALD, MAY 3, 1952

Short Product in First Run Houses

NEW YORK—Week of Apr. 28

ASTOR: FDR—Hyde Park.....Pictorial Films
Feature: My Six Convicts.....Columbia

CAPITOL: The Two Mouseketeers.....MGM
Doggonedest Dog.....Paramount
Feature: My Son John.....Paramount

CRITERION: Springtime in Mexico.....RKO Radio
Kiddin' the Kitten.....Warner Bros.
Feature: The Green Glove.....United Artists

GLOBE: 14 Carrot Rabbit.....Warner Bros.
Sportlight.....Paramount
Feature: Red Mountain.....Paramount

MAYFAIR: Barnyard Babies.....Paramount
Feature: Anything Can Happen.....Paramount

PARAMOUNT: Campfire Club.....RKO Radio
Scout Fellow.....Paramount
Feature: Bend of the River.....Universal

RIVOLI: That Man Rickey.....RKO Radio
Snooze Reel.....Columbia
Feature: Valley of the Eagles.....Lippert

ROXY: The Happy Cobblers.....20th-Fox
Feature: With a Song in My Heart.....20th-Fox

WARNER: Water, Water Every Hare.....Warner Bros.

So You Want to Enjoy Life.....Warner Bros.
Danger Is My Business.....Warner Bros.
Feature: Mera Maru.....Warner Bros.

CHICAGO—Week of Apr. 28

EITEL'S PALACE: Two Mouseketeers.....MGM
Jasper National Park.....MGM
Feature: Singin' in the Rain.....MGM

SURF: They All Like Boats.....Paramount
Little Bo Pepe.....Warner Bros.
Feature: Man in the White Suit.....Universal

Ask Industry Support for Cerebral Palsy Campaign

Industry participation in the 1952 fund-raising campaign of United Cerebral Palsy has been requested by Leonard H. Goldenson, UCP president and president of United Paramount Theatres. The campaign, which this year has a \$5,000,000 goal, is scheduled to open May 1 and continue throughout the month. Mr. Goldenson announced the appointment of the following motion picture trade press committee to assist the campaign within the industry: Chester Bahn, *Film Daily*; James D. Ivers, *MOTION PICTURE*

HERALD; James M. Jerauld, *Boxoffice*; Sherwin Kane, *Motion Picture Daily*, chairman; Mel Konecsoff, *The Exhibitor*; Al Picoult, *Harrison's Reports*, and Morton Sunshine, *Independent Film Journal*.

Heads Winnipeg Group

Frank Davis of Warners has been elected president of the Winnipeg Film Board of Trade, with Phil Geller of Monogram as vice-president; I. W. Blankstein of Empire-Universal, secretary; M. Nackinson of RKO, fire marshal, and S. Swartz of International Film Distributors, assistant.

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INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions, 4,674 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick from Punkin Crick (Para.)	—	—	2	4	3
African Queen, The (UA)	15	6	—	—	—
Aladdin and His Lamp (MGM)	—	—	2	2	2
An American in Paris (MGM)	13	44	26	39	9
Anne of the Indies (20th-Fox)	—	8	36	32	12
Another Man's Poison (UA)	—	5	1	6	26
At Sword's Point (RKO)	—	—	9	7	4
Barefoot Mailman, The (Col.)	4	11	15	5	2
Battle at Apache Pass (Univ.)	—	4	7	1	—
Belle of New York (MGM)	—	2	8	22	3
Bend of the River (Univ.)	23	28	19	1	—
Big Trees, The (WB)	—	1	4	6	1
Boots Malone (Col.)	—	—	3	10	4
Bright Victory (Univ.)	—	5	13	17	18
Bugles in the Afternoon (WB)	—	1	14	8	2
Callaway Went Thataway (MGM)	2	9	33	23	8
Calling Bulldog Drummond (MGM)	—	—	—	11	8
Cave of the Outlaws (Univ.)	1	5	14	19	3
*Christmas Carol, A (UA)	—	—	3	—	4
Cimarron Kid, The (Univ.)	—	27	27	16	1
Close To My Heart (WB)	—	16	40	16	5
Deadline U. S. A. (20th-Fox)	—	—	3	—	3
Death of a Salesman (Col.)	—	—	7	5	5
Decision Before Dawn (20th-Fox)	—	1	20	33	4
Detective Story (Para.)	2	32	27	30	4
Distant Drums (WB)	29	45	33	10	3
Double Dynamite (RKO)	—	—	6	37	7
Elopement (20th-Fox)	—	14	22	32	13
Finders Keepers (Univ.)	—	—	2	—	3
First Time, The (Col.)	—	—	6	—	—
Five Fingers (20th-Fox)	—	1	10	1	16
Fixed Bayonets (20th-Fox)	1	7	29	23	18
Flame of Araby (Univ.)	—	13	21	27	5
Flaming Feather (Para.)	—	1	12	3	1
*Flight to Mars (Mono.)	2	2	6	4	1
Fort Defiance (UA)	—	7	17	8	—
Fort Osage (Mono.)	—	4	6	2	—
Girl in Every Port (RKO)	—	1	8	11	6
Girl On the Bridge (20th-Fox)	—	—	2	5	2
Golden Girl (20th-Fox)	—	9	34	60	15
Greatest Show on Earth, The (Para.)	6	—	—	—	—
Green Glove, The (UA)	—	—	4	—	1
Harlem Globetrotters, The (Col.)	2	14	9	2	—
Here Come the Nelsons (Univ.)	—	5	6	6	3
Honeychile (Rep.)	1	13	12	2	8
Hong Kong (Para.)	—	2	18	19	4
I'll Never Forget You (20th-Fox)	—	—	14	14	9
I'll See You In My Dreams (WB)	11	26	53	20	2

	EX	AA	AV	BA	PR
Indian Uprising (Col.)	—	—	4	3	—
Invitation, The (MGM)	—	3	17	17	4
It's a Big Country (MGM)	2	7	15	7	3
I Want You (RKO)	—	5	28	16	6
†Jack and the Beanstalk (WB)	—	2	1	2	1
Japanese War Bride (20th-Fox)	1	9	21	9	1
Just This Once (MGM)	—	—	5	10	2
Lady Pays Off, The (Univ.)	—	3	9	25	5
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	2	6	19	7
Let's Make It Legal (20th-Fox)	1	5	22	42	12
Light Touch, The (MGM)	—	—	2	17	10
Lone Star (MGM)	8	34	41	7	2
Love Is Better Than Ever (MGM)	—	—	3	4	6
Ma and Pa Kettle At the Fair (Univ.)	12	8	2	—	—
Man in the Saddle (Col.)	3	19	32	6	3
†Marrying Kind, The (Col.)	—	3	1	—	—
Meet Danny Wilson (Univ.)	—	—	3	16	12
Model and the Marriage Broker, The (20th-Fox)	—	2	12	29	9
Mutiny (UA)	—	—	3	2	1
My Favorite Spy (Para.)	8	20	47	21	—
†My Six Convicts (Col.)	—	3	—	—	1
On Dangerous Ground (RKO)	—	—	4	13	3
*Painting the Clouds With Sunshine (WB)	3	31	54	45	3
Fandora and The Flying Dutchman (MGM)	—	11	23	7	2
Phone Call From a Stranger (20th-Fox)	—	7	16	23	3
†Pride of St. Louis (20th-Fox)	—	2	2	—	—
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	11	5	—	—	—
Raging Tide, The (Univ.)	—	1	5	24	8
†Rancho Notorious (RKO)	—	—	2	2	—
Red Skies of Montana (20th-Fox)	—	3	4	36	2
Retreat, Hell! (WB)	2	17	14	2	1
Return of the Texan (20th-Fox)	—	1	7	4	1
River, The (UA)	—	3	2	—	—
Room For One More (WB)	10	30	26	23	2
Sailor Beware (Para.)	76	15	4	—	—
*Sea Hornet, The (Rep.)	1	1	3	8	1
Sellout, The (MGM)	—	—	1	3	3
Silver City (Para.)	—	6	42	19	4
†Singin' in the Rain (WB)	5	1	—	—	—
Son of Dr. Jekyll (Col.)	—	1	3	—	2
Starlift (WB)	3	36	54	27	6
Steel Town (Univ.)	—	4	11	2	—
Strange Door, The (Univ.)	—	—	2	6	2
Submarine Named Desire, A (WB)	16	12	5	4	2
Submarine Command (Para.)	1	10	22	24	10
Yanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	5	10	—	4
Ten Tall Men (Col.)	1	39	28	10	1
*Texas Carnival (MGM)	17	72	18	—	—
This Woman Is Dangerous (WB)	—	1	6	17	3
Too Young To Kiss (MGM)	4	60	50	7	—
Treasure of Lost Canyon (Univ.)	—	—	2	—	3
*Two Tickets to Broadway (RKO)	1	28	46	21	3
Unknown Man (formerly Behind the Law) (MGM)	—	1	1	14	6
Viva Zapata! (20th-Fox)	1	6	7	14	31
Weekend With Father (Univ.)	—	11	25	22	6
Westward the Women (MGM)	23	36	14	2	—
When Worlds Collide (Para.)	2	7	34	24	20
Wild Blue Yonder (Rep.)	9	15	20	12	1
†Wild North, The (MGM)	—	1	1	3	2
With a Song in My Heart (20th-Fox)	6	7	1	—	—

The Product Digest

High Noon

UA-Kramer—A Man Alone

Exhibitors who have come to expect the unusual and the provocative from Stanley Kramer may be surprised to find that in "High Noon," he delivers a very effective but completely standardized Western.

It is a story that, up to the very end, subordinates action, and while this undoubtedly gives the picture a different twist and ties up the producer's realistic notions about human nature with the audience's natural demand for the accustomed Western gun-play, it does tend to slow down parts of the film.

This is not to say, however, that "High Noon" does not have merit. Relating almost wholly to events that take place in one short hour in the little hot and dusty town of Hadleyville in 1870, it introduces several elements not ordinarily found in Westerns. It is, in essence, a study of a community and one man's courage, roused by his strong feeling of civic responsibility.

Gary Cooper is the star and the word rarely has been applied more aptly. He is a man thrust into a position he does not cherish and he faces the climactic final situation not as a fearless hero, but as man forced to do his duty and determined to go through with it even though his friends have abandoned him. Cooper performs magnificently and the rest of the cast also are very good in what are essentially routine roles.

Much of the credit for the skillfully built-up tension which finally explodes into the action-packed finale must go to director Fred Zinnemann and Floyd Crosby, who photographed the film. From the moment the town hears that bad-man Ian MacDonald and his henchman have returned from a stretch in prison, fear sinks like a heavy blanket on the community. Considerable attention is given to individual reactions to this situation and the lesson so emphatically embodied in Carl Foreman's screenplay is drummed home loudly—perhaps too loudly—as the story unfolds.

There are two newcomers in "High Noon," Grace Kelly, who plays Cooper's Quaker wife, and Katy Jurado who takes the part of the half-Mexican woman who resents Cooper but is still in love with him. Miss Jurado has the bigger part and carries it off well. There are also the more familiar faces of Lloyd Bridges, Thomas Mitchell and Otto Kruger.

The ballad, "High Noon," composed by Dimitri Tiomkin with lyrics by Ned Washington, is heard throughout the film. It has a wistful quality and sounds like the kind of tune that may catch the popular fancy.

Three gunmen wait for their leader to return on the 12 o'clock train to Hadleyville. They plan to murder Cooper who sent them to prison. The news of their arrival comes as Cooper is being married to Miss Kelly, who wants him to turn in his marshal's badge. His conscience won't let him and, although he is deserted by all elements in the community and his friends

advocate that he leave town rather than face the danger, he stays to do his job as he sees it.

Seen at the United Artists screening room in New York. Reviewer's Rating: Very Good. —FRED HIFT.

Release date, not set. Running time, 85 minutes. PCA No. 15653. General audience classification. Will Kane Gary Cooper
Jonas Henderson Thomas Mitchell
Harvey Pell Lloyd Bridges
Helen Ramirez Katy Jurado
Amy Kane Grace Kelly
Percy Mettrick Otto Kruger
Lon Chaney, Henry Morgan, Ian MacDonald, Eve McVeagh, Harry Shannon, Lee Van Cleef, Bob Wilke, Sheb Woolley

Red Ball Express

U-I—Fuel for Gen. Patton

"Red Ball Express" is an exciting, authentically documented account of the blood and guts it took to supply General George Patton's spearheading tank drive toward Paris in 1944. Technically, it's an excellent job of film making, with all the sights and sound of war graphically reproduced and beautifully integrated with actual newsreel footage. Jeff Chandler and Alex Nicol head the large and competent cast enacting this bit of recent history, although the fictional framework is not up to the quality of the factual events.

Shortly after the Allied breakthrough at St. Lo, General Patton's tanks moved ahead so swiftly that they outran their supply lines. To remedy this, the "Red Ball Express" was formed—a continuous convoy of trucks of all description with the mission of hauling fuel and ammunition up to the front. They were no ordinary truck convoys, often moving through German-held territory.

To tell the story of these unsung heroes, John Michael Powers, script writer, utilized a familiar situation having Jeff Chandler and Alex Nicol, the outfit's lieutenant and sergeant, respectively, long-time enemies since civilian days. This feud is resolved in a climactic mission when the Red Ball Express makes a heroic dash through a flaming town to save a marooned tank outfit. Other narrative lines follow a gentle love affair between a G. I., Charles Drake, and a lovely French girl, Jacqueline Duval, as well as racial discrimination problems involving negro Sidney Poitier. Despite the latter's intelligent performance, this episode seems almost completely beside the point.

The main business at hand is the story of the Red Ball truckers, individual "cast-offs" from a variety of other outfits, and their formation into a tough, able crew through their baptism by fire. The excitement of this over-all story is more than enough to carry the episodic

nature of the fiction. Aaron Rosenberg produced and Budd Boetticher directed the film, suggested by a story by Marcel Klaubner and Billy Grady.

Seen at the Universal screening room in New York. Reviewer's Rating: Very Good.—VINCENT CANBY.

Release date, May, 1952. Running time, 83 minutes. PCA No. 15698. General audience classification. Lieut. Chick Campbell Jeff Chandler
Sgt. Ernest Kallek Alex Nicol
Partridge Charles Drake
Hugh O'Brian, Frank Chase, Jack Kelly, Judith Braun, Cindy Garner, Jacqueline Duval, Howard Petrie, Palmer Lee, Sidney Poitier, Bulmer Johnson, Jack Warren, Robert Davis

Carson City

Warner Bros.—Railroad Western

The capital of Nevada in the lusty 1870s gets the full treatment in "Carson City," a rough-riding Western, handsomely filmed in Warner-Color and starring Randolph Scott as an agile, two-fisted railroad construction engineer. The story, by Sloan Nibley, offers a few unusual details to highlight the constant action and consequently to increase general audience interest. Supporting Scott are Lucille Norman, a lovely blonde in her first non-singing role, and Raymond Massey, an elegant villain and chief of the gang known in legend as "the Champagne Bandits."

The latter were the bane of mine owners of the famous Comstock territory, concentrating their efforts on the stage lines carrying gold over the rugged country between Carson City and Virginia City. No ordinary bandits they, however; while looting the stages they wined and dined the passengers on chicken and champagne, thus doing an extremely effective job of public relations and sometimes making the witnesses too tipsy to testify.

Scott is called in on the case when irate bankers decide to build a railroad from Carson City to Virginia City to safeguard their gold. The bulk of the picture's action centers about the tribulations involved, all of which are instigated by Massey who, posing as a mine owner, rallies the Carson City populace against the wheels of progress. Among the initially misguided are Miss Norman, a newspaper reporter, and Richard Webb, Scott's brother.

Director Andre De Toth has kept things on the move continuously. One especially effective sequence has Scott and several railroad workers trapped by a landslide in a mountain tunnel. The landslide proves the first clue to the identity of the villains, who are caught in a last desperate raid on the initial run of the train.

David Weisbart produced from a screenplay by Nibley in collaboration with Winston Miller.

Seen at the Warner screening room in New York. Reviewer's Rating: Very Good.—V. C.

Release date, June 14, 1952. Running time, 87 minutes. PCA No. 15449. General audience classification. Silent Jeff Kincaid Randolph Scott
Susan Mitchell Lucille Norman
"Big Jack" Davis Raymond Massey
Richard Webb, James Millican, Larry Keating, George Cleveland, William Haade, Thurston Hall, Vince Barnett

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CALENDAR

Gobs and Gals

Republic—Featherweight Fun

A couple of newcomers, George and Bert Bernard, star to very pleasant effect in this fast-paced Republic farce which ought to do nicely in less-sophisticated situations throughout the country. The Bernards boys, full of pep, vim and vitality, and their trunk full of gags, all visual, register well in this scatterbrained yarn, the locale of which ranges all the way from a Navy weather station on a Pacific island to a transcontinental streamliner loaded with Russian spies. In the way of support, Robert Hutton, Florence Marly, Emory Parnell and Leonid Kinskey, all get into the absurd spirit of things to keep a featherweight script almost constantly in action.

The story, by Arthur T. Horman, defies rational synopsis. As a couple of gobs at the lonely Pacific outpost, the Bernards set the stage for ensuing confusion when they write hundreds of ladies back in the states asking for goodies. The only trouble is they use their commanding officer's (Hutton's) name and picture. When they eventually get home, handsome Hutton is swamped by the love-hungry ladies, to his consternation, and he loses his own true love, Cathy Downs.

They all wind up on the transcontinental train, pursuing Miss Downs and escorting some "top secret" weather reports to Washington. They in turn are pursued by Miss Marly and her spies who believe the weather reports to have a value just short of the H-bomb formula.

All this serves as a framework for some very amusing spoofing of the Navy, red tape, spies, senators and even spy pictures.

R. G. Springsteen directed the film and Sidney Picker was associate producer.

Seen at Republic screening room in New York. Reviewer's Rating: Very Good—V. C.

Release date, May 1, 1952. Running time, 88 minutes. PCA No. 15736. General audience classification. Sparks Johnson.....George Bernard Salty Comers.....Bert Bernard Lt. Steve Smith.....Robert Hutton Betty Lou.....Cathy Downs Gordon Jones, Florence Marly, Leon Belasco, Emory Parnell, Leonid Kinskey, Tommy Rettig, Minerva Urecal, Olin Howlin, Donald MacBride, Henry Kulky

Loan Shark

Lippert-Encore—Racket Melodrama

Apart from some improbabilities and expediencies difficult to go along with for the first few minutes of its running time, this melodrama giving George Raft the kind of things to do that he does best compares favorably with most in its category. It has the distinct advantage of featuring the loan shark (in this case the kind that collects \$5 interest per week on a \$50 loan) and his larcenous operations, a subject not dealt with on the screen in recent years. It has the disadvantage of over-complexity and sometimes over-convenience. By and large it figures to do Raft business.

In the script by Eugene Ling and Martin Rackin, the latter also credited with the story, Raft plays an honest ex-convict whose sister's husband, a rubber plant worker, is killed for lining up his fellow workers to oppose operations of a loan shark. Raft borrows from the loan shark, declines to pay off, beats up a thug sent to beat him up, and thus wins his way into the employ of the shark, in order to find out who killed his brother-in-law. In this fashion the story manages to show both sides of the loan shark business. Naturally, Raft takes due care of the haddies eventually.

Production is by Bernie Lubner and direction is by Seymour Friedman.

Presented at the studio. Reviewer's Rating: Average—WILLIAM R. WEAVER.

Release date, May 23, 1952. Running time 79 minutes. PCA No. 15835. General audience classification. Joe Gargan.....George Raft Ann Nelson.....Dorothy Hart Paul Stewart, Helen Westcott, John Hoyt, Henry Slate, William Phillips, Russell Johnson, Benny Baker, Larry Dobkin, Charles Meredith, Harlan Warde, Spring Mitchell, Margia Dean, Rose Elliott, Robert Bice, Mical Ragan, Virginia Carroll

FOREIGN REVIEWS

EDWARD AND CAROLINE

**Commercial Pictures—
French and English subtitles**

Some very fine performances contribute charm to this highly inconsequential French import which, like some of its predecessors, is based on the barest excuse of a story. American audiences may enjoy some of the uninhibited Gallic touches in this comedy about a couple of young married people whose life is almost broken up in a spat over a homemade evening dress. A few scenes may come as a shock, but none are done offensively, providing one is not disposed against the whole theme of the picture.

Robert Bossis produced and Jacques Becker directed the film, which stars Daniel Gelin and Anne Vernon. Both fit their parts and give it their best. An excellent characterization of a decadent French socialite is turned in by Jean Galland and the whole thing is a clever satire on high Paris society where life is shown as one big flirtation.

There is some pleasant piano music in the film which has Gelin as a poor pianist struggling for recognition. He is to play at a party given by Galland but the performance is interrupted a couple of times. In the end, an American, William Tabbs, with a pretty and unfaithful wife, saves the day and Gelin's marriage.

For the most part, the picture moves along at a nice clip even though it is largely a conversation piece. The laughs come easily as the couple romps merrily through its domestic difficulties, temperamental and hot-blooded but always in love.

Seen at a New York screening room. Reviewer's Rating: Good—FRED HIFT.

Release date, April, 1952. Running time, 90 minutes. Adult audience classification.

Edward.....Daniel Gelin
Caroline.....Anne Vernon
Madame de Barville.....Betty Stockfield
Jacques Francois, Jean Toulout, Jean Marsac, Jean Galland, Elina LaBourdette

THE PERFECTIONIST

Discina—French with English subtitles

"The Perfectionist" is a story of a great surgeon with a driving ambition to become more famous, and the variety of personalities that attach themselves to the doctor, and for a time make him more of a human being than a machine.

It's a pleasant film, produced by Andre Paulve, directed by Yves Ciampi, and released in the U.S. through Discina Productions. The main trouble, however, is an overabundance of plot and counterplot, which tends to confuse the audience and distract from the main character of Louis Delage, the surgeon, "The Perfectionist." Delage, expertly played by Pierre Fresnay, has developed a new type of surgery. He has an ambition not only constantly to exceed his own achievements, eventually to become head of the Academy of Medicine, but also to make his nephew into a doctor, though the nephew has more talent for art than medicine.

Complications set in when a patient on whom Fresnay tries his new type of surgery dies through no fault of his. The doctor, with subconscious feeling of guilt, takes the grandchild of the woman, a young boy, to live with him. Later, the doctor decides to send him away to school and the boy attempts suicide. By this time the nephew, after making a mistaken diagnosis with almost fatal results, decides to leave the medical field but changes his mind. The plot continues to twist its way about until everything is straightened out by the end of the picture.

The original scenario and adaptation were by Pierre Very and Campi. The acting in the hands of Renee Devillers as the surgeon's wife, Serge Lecoate as the boy, Marcel Andre, Claire Duhamel, and the others, is satisfactory.

Reviewed at a New York screening room. Reviewer's rating: Good—C. J. L.

Release date, May 1, 1952. Running time, 92 minutes. General audience classification.

The Chief.....Pierre Fresnay
Florence.....Renee Devillers
Tannard.....Marcel Andre

ADVANCE SYNOPSIS

THREE FOR BEDROOM C

(Warner Bros.)

ASSOCIATE PRODUCER: Edward L. Alperson. **DIRECTOR:** Milton H. Bren. **PLAYERS:** Gloria Swanson, James Warren. **Natural Color.**

COMEDY. Gloria Swanson, famous screen star hurrying back to California, appropriates Bedroom C on the Santa Fe Super Chief when she is unable to secure accommodations. Its occupant, James Warren, a bio-chemistry professor who knows nothing about screen stars or women, reluctantly gives up his space and then falls in love with the star. Their courtship is a hectic affair, complicated by Miss Swanson's eight-year-old adopted daughter, her agent and her would-be leading man. A happy ending, however, is assured by the time they all reach California.

MONTANA TERRITORY

(Columbia)

PRODUCER: Colbert Clark. **DIRECTOR:** Ray Nazarro. **PLAYERS:** Lon McCallister, Wanda Hendrix. **Technicolor.**

WESTERN. Coming into the Montana Territory to make his fortune, Lon McCallister accidentally witnesses a holdup by Clayton Moore, part-time bandit and deputy sheriff, and others. McCallister makes his way to a stage-relay station where he spots the bandits and shoots it out with them to an inconclusive decision. The local sheriff, Preston Foster, actually the gang leader, appoints McCallister deputy and tries vainly to kill him off before the young man can spoil the game. At the prodding of Wanda Hendrix, McCallister sees the light and with the help of the local vigilantes, brings the outlaws to justice.

DIPLOMATIC COURIER

(20th-Fox)

PRODUCER: Casey Robinson. **DIRECTOR:** Henry Hathaway. **PLAYERS:** Tyrone Power, Patricia Neal, Hildegard Neff. **DRAMA.**

Tyrone Power, top diplomatic courier for the State Department, flies from Washington to Salzburg to pick up some highly secret information from a wartime buddy. The buddy, however, is killed before Power can get the data—the exact nature of which he doesn't know. Two women, both highly suspicious, make a play for him. One, Patricia Neal, an American, actually is a Communist spy. The other, Hildegard Neff, is a counteragent. Eventually Power learns the information in question is a complete Soviet timetable, including plans for the invasion of Yugoslavia. He gets the goods safely, after much roughing-up, and even has time to fall in love with Miss Neff.

SOMEBODY LOVES ME

(Paramount)

PRODUCERS: William Perlberg, George Seaton. **DIRECTOR:** Irving Brecher. **PLAYERS:** Betty Hutton, Ralph Meeker. **Technicolor.**

COMEDY. With Betty Hutton playing Blossom Seeley and Ralph Meeker as Benny Fields, the film reviews their meeting, marriage and see-saw experiences in show business. Through the story a number of theatrical greats wend their way, including Jack Benny, who briefly portrays himself. As well as being a biography of Miss Seeley and Fields, the film also traces the development of modern American music and includes over 30 numbers by Gershwin, Berlin, Evans and Livingston and other top composers.

HAS ANYBODY SEEN MY GAL

(U-I)

PRODUCER: Ted Richmond. **DIRECTOR:** Douglas Sirk. **PLAYERS:** Charles Coburn, Piper Laurie, Gigi Perreau. **Technicolor.**

COMEDY. The year is 1928. Charles Coburn, a wealthy old bachelor, decides to leave his money to the family of the girl who turned

him down in 1890 and with this idea in mind, goes to visit them incognito at their Vermont home. The old girl friend is dead but the daughter, Lynn Bari, and her family, including Piper Laurie, Gigi Perreau and Larry Gates, intrigue the old man. When he anonymously gives them \$100,000, however, he almost wrecks their happiness as Miss Bari insists that Piper marry a rich socialite instead of her true love, Rock Hudson. The money is spent foolishly but by the time the family is broke a second time, Coburn feels they have learned enough of a lesson to be entrusted with his estate.

SHORT SUBJECTS

HOLLYWOOD GOES WESTERN

(Columbia)

Screen Snapshots (4853)

On hand for the third annual Los Angeles Sheriff's Rodeo are Randy Scott, Chill Wills and Lucille Norman. Gene Autry is there, putting on a show with his horse, Champion. Trick riding and roping are demonstrated by Monty Montana.

Running time

9 minutes

MEALTIME MAGIC (MGM)

Pete Smith (S-357)

Pete Smith again educates the pleasant way, with laughs. The scene is a kitchen, and the problem is to make a meal in 45 minutes, sudden supper guests, you know. So the somewhat befuddled bride tackles the job—badly, making dumb mistakes—and laughs. But a serious-minded neighbor prepares the supper, in another kitchen. This is efficiency, and education. She utilizes tricks and miracles of improvisation. This is told in color by Technicolor, and well enough to eat right off the screen.

Running time

9 minutes

PLAYMATES OF THE SEA (Paramount)

Grantland Rice Sportlight (R11-7)

Some of the "playmates" are contestants at the famous International Underwater Spear Fishing Contest at Laguna Beach, California, while others are divers at the Marine Studios

in Florida shown feeding a variety of specimens, including sawfish, barracuda and shark. In the concluding scenes, a group of students are shown in the Theatre of the Sea in southern Florida, diving and swimming with a group of large, playful porpoises.

Running time

10 minutes

FEATHERED BULLETS (RKO Radio)

Sportscope (24304)

Seventeen hours after taking off from the United States, Alfred D. Glassell, Jr., international sportsman, steps off the airplane at Santiago, Chile, where he has gone for some fast-flying bird hunting. First he goes after doves in the cowboy country and then after some partridge of a type known as the whistling perdiz. A slow-motion camera is needed to catch the speedy birds, accurately known as "feathered bullets."

Running time

8 minutes

TIME GALLOPS ON (20th-Fox)

Terrytoon, Technicolor (5209)

The village blacksmith, a strong sinewy man, is appalled when he sees his first horseless carriage and then dismayed as the number of such carriages increase and his trade dwindles. He then decides to build a robot horse which, after many years, he completes and races successfully against one of the most famous auto racers of the day.

Running time

7 minutes

ONE CAB'S FAMILY (MGM)

MGM Technicolor Cartoons (W-343)

The story of Mama and Papa Taxicab, and the trouble they have with their offspring.

Running time

8 minutes

SO YOU WANT TO GET IT WHOLESALE (Warner Bros.)

Joe McDoakes Comedy (8403)

Joe McDoakes' friend, Mary, urges Joe to buy a new stove through a friend of his who can get it wholesale. Joe gives Mary his old stove and sets off for the wholesalers. After much passing of money to a shady dealer of

stoves, Joe winds up in court where he is fined and "told off" by the judge for purchasing a stolen stove. Joe finally ends buying his old stove back from Mary.

Running time

10 minutes

LIVING IN A METROPOLIS (U-I)

The Earth and Its Peoples (7366)

Greater New York is the metropolis in this case. The city is shown as a hub of transportation and its peoples are viewed in their thousands of occupations, trades, industries and art—all of them serving the complex city, the entire nation and the world. The Greater City is made up of many diverse sections such as Harlem, Little Italy, Chinatown and even the suburbs.

Running time

20 minutes

GYMNASTIC CHAMPIONS (Columbia)

World of Sports (4803)

This is a film study of the Ollerup Gymnastic Folk High School, a national institution of Denmark dedicated to the physical fitness of the nation. Besides body building, the purpose of the exercises is to instill a feeling of cooperation among the students, who go on to teach throughout the country.

Running time

10½ minutes

SMUGGLERS BEWARE! (RKO)

Screenliner (24207)

Customs inspectors reveal some of the methods they employ to uncover contraband merchandise which travelers from abroad try to smuggle through U.S. ports. At the same time we are shown the training which customs inspectors must go through at the United States Customs School in New York.

Running time

9 minutes

SONG DREAMS (U-I)

Cartoon Melody (7385)

The Kings Men are featured in this melody short singing such numbers as "There is a Tavern in the Town," "You Had a Dream" and "Alouette."

Running time

10 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1347-1348 issue of April 26, 1952.

Feature Product by Company starts on page 1337, issue of April 26, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	A-2	Good	
About Face (color) (122)	WB	Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	A-2	Good	
Across the Wide Missouri (color) (208)*	MGM	Clark Gable-Ricardo Montalban	Oct. 23, '51	78m	Sept. 29	1041	AY	A-2	Good
Adventures of Capt. Fabian (5101)	Rep.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sept. 29	1042	AY	B	Good
African Queen (C)*	UA	Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169		A-2	Good
African Treasure (5207)	Mono.	Johnny Sheffield-Donna Martell	Apr. 27, '52						
Aladdin and His Lamp (color) (5299)	Mono.	Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good
American in Paris, An (color)* (209)	MGM	Gene Kelly-Leslie Caron	Nov. 9, '51	113m	Sept. 1	997	AY	A-2	Excellent
Angel With the Trumpet (Brit.)	Snader	Eileen Herlie-Basil Sydney	Dec. 20, '51	98m	Dec. 15	1154		B	Average
Angels in the Outfield (202)	MGM	Paul Douglas-Janet Leigh	Sept. 14, '51	102m	Sept. 1	997	AY	A-1	Excellent
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253		A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m				A-1	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) Synopsis Issue	Page		L. of D.		
As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51	57m					
At Swords Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-1	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52	85m	Apr. 12	1314		B	Good
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306		A-1	Good
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good
Band of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Night, The	UA	John Barrymore, Jr.-Joan Lorrington	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229		A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Black Hills Ambush	Rep.	Allan Rocky Lane	May 20, '52						
Black Swan, The	20th-Fox	Tyrone Power-Maureen O'Hara (reissue)	June, '52		Oct. 17, '42				Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Sept., '52		Apr. 19	(S) 1322			
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone (419)	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Border Saddlemates (5143)	Rep.	Rex Allen	Apr. 15, '52	67m					
Brave Warrior (color)	Col.	John Hall-Christine Larsen	June, '52	73m	Apr. 26	(S) 1330			
Bride of the Gorilla	Realart	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m					
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52		Mar. 29	(S) 1299		A-2	B
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313		A-1	Good
Browning Version, The (Brit.) (281)	Univ.	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realart	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrar	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	Not Set	79m	Apr. 19	(S) 1322		A-1	
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109		A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1066	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m	Nov. 29, '47				Very Good
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297		A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321			Very Good
Caribbean Gold (C)	Para.	Arlene Dahl-John Payne	Oct., '52						
Carrie	Para.	Jennifer Jones-Laurence Olivier	Aug., '52		June 2	(S) 1870		B	
Carson City (color) (123)	WB	Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349			Very Good
Cat Creeps, The	Realart	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	A-2	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S) 1298			
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cry, the Beloved Country	Lopert	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
DANGER Is a Woman (French)	Discina	Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330			Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52						
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282		B	Very Good
Death of a Salesman (423)	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298			Fair
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52	71m				A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52						
Diplomatic Courier	20th-Fox	Tyrone Power-Patricia Neal	July, '52		May 3	(S) 1350			
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY	A-2	Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
EDWARD and Caroline (French)	Comml.	Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350			Good
Elephant Stampedo (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Eloquence (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Encore (Brit.)	Para.	Roland Culver-Glynis Johns	July, '52	89m	Apr. 5	1305		A-2	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Apr., '52	86m	Apr. 5	1306	AY	A-1	Very Good
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m					
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arlene Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracy Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Osage (color) (5102)	Mono.	Donald O'Connor-Yvette Dugay	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Lori Nelson	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July, '52		Apr. 26	(S) 1330			
GALLOPING Major, The (Brit.)	Souvaire	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The	MGM	June Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289		A-1	Very Good
Girl on the Bridge									
(formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	Not Set						
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1, '52	88m	May 3	1350			Very Good
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323			
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Greatest Show on Earth (C)* (5130)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The		Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 13, '52	52m					
HALF-Breed (color)	RKO	Robert Young-Janis Carter	Not Set	81m	Apr. 19	1321		B	Good
Harem Girl, The (422)	Col	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July, '52		May 3	(S) 1350			
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52						
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
High Noon	UA	Gary Cooper-Grace Kelly	Not Set	85m	May 3	1349			Very Good
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52						
Honeychile (color) (5121)	Rep.	July Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	June, '52						
House of Horrors	Realtar	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realtar	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds) (color) (1142)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realtar	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (color) (417)	Col	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (formerly Saturday Island) (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	103m	Mar. 22	(S) 1291		B	
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52						
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306		A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 15	(S) 1283			

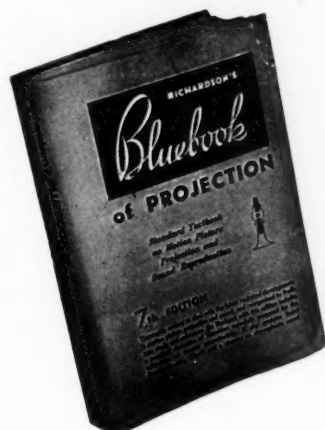
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
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Jungle Jim in the Forbidden Land (429)	Col	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 6	1050	AY	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June, '52		Apr. 26	(S) 1330			
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52		Mar. 1	(S) 1254			
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193		A-2	Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52		Dec. 22	(S) 1162			
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	73m	Oct. 18	(S) 982			
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smilely Burnette	Oct., '51	56m	Aug. 27	1075	AY	A-1	Fair
Kid Monk Baroni	Realert	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B	Average
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m					
LADY from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	78m	Sept. 22	1033	AY	A-1	Good
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52						
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43				Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	80m	Oct. 20	1065	AY	A-2	Very Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		B	Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		A-1	Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smilely Burnette	Apr., '52	54m	Apr. 12	1314		B	Good
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	A-1	Very Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m					Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	98m	Dec. 1	1125			Very Good
Laura	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44				Good
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	82m	Oct. 20	1067	AY	A-2	Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				A-1	Good
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298		A-2	Good
Leave Her to Heaven (color)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45				Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m				A-1	Good
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	122m	Mar. 22	1291	A	B	Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B	Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B	Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290		B	Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350			Average
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1	Very Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		A-1	Very Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2	Good
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	84m	Oct. 20	1066	AY	A-2	Good
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52		Apr. 19	(S) 1322			
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52		Apr. 19	(S) 1322			
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	June, '52		Mar. 1	(S) 1255		A-2	
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290		A-1	Very Good
Macao (224)	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B	Good
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	84m	Sept. 29	1042	AY	A-1	Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m				A-2	
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m					
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2	Good
Man in the White Suit, The (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1	Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m					
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	81m	Oct. 6	1050	AY	B	Fair
Mara Maru (120)	WB	Erol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305		A-2	Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281		A-2	Excellent
Maytime in Mayfair (Brit.) (C)	Realert	Anna Neagle-Michael Wilding	Apr., '52	94m	Apr. 26	1329			Fair
Medium, The	Lippert	Marie Powers-A. M. Alberghe	Not Set	85m	Sept. 15	1013		A-2	Excellent
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2	Good
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	Not Set		Apr. 19	(S) 1322			
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52						
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Sept. 21, '51	76m	Aug. 18	982	AY	A-2	Fair
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845	AY	A-2	Fair
Mr. Peak-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2	Very Good
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	87m	Sept. 8	1006	AY	A-2	Good
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B	Excellent
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52		May 3	(S) 1350			
Mummy, The	Realert	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27			
Mummy's Curse, The	Realert	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m					
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1	Good
Murphy (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1	Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049		A-2	Excellent
My Six Convicts (430)	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-1	Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY		
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314		A-2	Good
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	70m	Feb. 9	1230	AY	A-1	Very Good
Never Take No for an Answer (Brit.)	Souvaime	Denis O'Dea-Vittorio Manunta	Not Set	82m	Mar. 15	1282		A-1	Good
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1	
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1	Good
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	98m	July 21	937	AY	A-2	Very Good
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329			Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52		Apr. 19	(S) 1323			
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1	
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998		B	Fair
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1	Fair

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Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1	Good
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1	Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ilda Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2	Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m				B	
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, '52		Apr. 19	(S)1323			
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	75m	Apr. 19	1321		B	Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	AY	A-1	Good
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balenda	Mar., '52	63m	Mar. 15	1282	AY	A-2	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Pat and Mike	MGM	Spencer Tracy-Katharine Hepburn	Aug., '52						
Paula	Col.	Loretta Young-Kent Smith	June, '52		Mar. 29	(S)1299			
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	55m	Dec. 1	1126		A-1	Fair
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m					
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	85m	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m			AYC	A-1	Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m					
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizbeth Scott	Nov., '51	88m	Oct. 20	1065	AY	A-2	Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	93m	Oct. 13	1057	AY	A-2	Very Good
Rains Came, The	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52		Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-1	Good
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349			Very Good
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m					
Red Shoes, The (color) (Brit.)	UA	Maira Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1	Very Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	79m	Sept. 29	1041	A	A-2	Very Good
River, The (color)	UA	Radha-Edmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230		A-1	Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1	Good
Room For One More (113)*	20th-Fox	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Bustell-Mae Marsh	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough Tough West (487)	Col.	Charles Starrett-Smiley Burnette	June, '52						
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	47m	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Ann (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52						
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY		Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	111m	Aug. 25	989		A-2	Excellent
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	July, '52		Apr. 19	(S)1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	A	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52	118m					
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52		Apr. 26	(S)1330			
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	84m	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A	B	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	AY	A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S)1323			
She-Wolf of London	Realart	June Lockhart-D. Porter	(reissue) Dec., '51	61m					
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313		A-1	Excellent
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	60m				A-1	
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Smugglers, The (Brit.) (color)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	86m	Jan. 31, '48				Very Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290		A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC		
Somebody Loves Me (color)	Para.	Betty Hutton-Ralph Meeker	Oct., '52		May 3	(S)1350			
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2	Good
Son of Dr. Jekyll (409)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	77m	Oct. 27	1074	AY	A-2	Good
Son of Paleface (color)	Para.	Bob Hope-Jane Russell	Aug., '52		Apr. 19	(S)1322			
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313		A-1	Good
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	Good
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowell-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizbeth Scott	May 16, '52	71m					
Stooge, The	Para.	Dean Martin-Jerry Lewis	Nov., '52		Mar. 29	(S)1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Feb. 2	(S)1223			
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	Not Set	87m	Dec. 29	1169	AY	B	Good
Story of Robin Hood (C)	Disney-RKO	Richard Todd-Joan Rice	Not Set	84m	Mar. 22	1289		A-1	Very Good
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m					

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2 Fair
Strange Woman	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	100m	Nov. 2, '46			
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		Average
Street Bandits (5130)	Rep.	Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118	A-2	Fair
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m			A-1	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2 Good
Sunny Side of the Street (color) (408)	Col.	Frankie Laine-Toni Arden	Sept., '51	71m	Sept. 1	998		A-1 Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m			A-1	
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2 Good
Tales of Hoffmann (color)	Lopert	Moir Shearer-Robert Helpmann	Roadshow	138m	Apr. 7, '51	793	AY	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m				
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2 Good
Tanks Are Coming, The (108)	WB	Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1 Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306		A-1 Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290		A-1 Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52					
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2 Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	Good
Texas Carnival (color) (205)*	MGM	Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2 Very Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m				
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S)1263		B
This Above All	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42			
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 3	(S)1350		
Toast to Love (Mex.)	Astor	Irina Baronova-David Silver	Nov. 15, '51	82m				
To the Shores of Tripoli (color)	20th-Fox	John Payne-Maureen O'Hara (reissue)	June, '52	86m	Mar. 14, '42			
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1 Good
Tomorrow Is Too Late (Ital.)	Burstyn	Pier Angeli-Vittorio De Sica	Oct. 12, '52	103m	Apr. 19	1322	AY	A-2 Excellent
Too Young to Kiss (211)	MGM	Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1 Good
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1 Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	(S)1237	AYC	A-1 Good
Turning Point, The	Para.	William Holden-Alexis Smith	Nov., '52		Apr. 26	(S)1330		
Two Tickets to Broadway (color)* (264)	RKO	Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2 Excellent
UNKNOWN Man, The (form. Behind the Law) (210)	MGM	Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1065	AY	B Good
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1 Good
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1 Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290		A-2 Excellent
Valley of Fire (353)	Col.	Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1 Good
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2 Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	June 29, '52					
Wait 'Til the Sun Shines, Nellie (color)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52		Apr. 19	(S)1322		A-2
Walk East on Beacon (426)	Col.	George Murphy-Virginia Gilmore	Not Set	98m	Apr. 26	1329		A-1 Very Good
Wall of Death (Brit.)	Realart	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		Fair
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1 Very Good
We're Not Married	20th-Fox	Ginger Rogers-David Wayne	July, '52					
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2 Good
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253		A-1 Very Good
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2 Very Good
Whip Hand (212)	RKO	Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-1 Fair
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S)1170		
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2 Good
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m				
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1 Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Eliene Janssen	Apr. 15, '52	54m				
Wild Jungle Captive	Realart	Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m				
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		A-2 Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	Apr. 27, '52					
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m				
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m				
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245		B Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307		Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2 Fair
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1 Average
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1 Average
Yellowfin (formerly Bluefin) (5108)	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982		A-2
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2
Young and the Damned, The (Mex.)								
Young Man With Ideas	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C Very Good
Young Scarface (Br.)	M.K.D.	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254		A-2
		R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		Good

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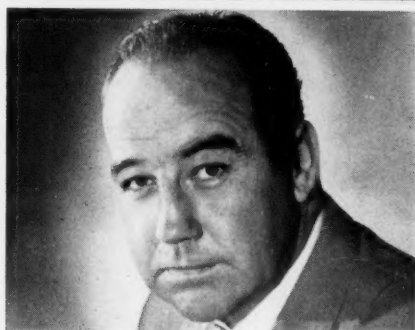


THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA



FBI PIC TOPS WITH VIPS! Nation's brass heap highest praises on WALK EAST ON BEACON at Washington screening of Louis de Rochemont's historic film record of the great FBI spy capture suggested by J. Edgar Hoover's Reader's Digest report. FBI Day celebrations launch world premiere at Boston's Metropolitan.



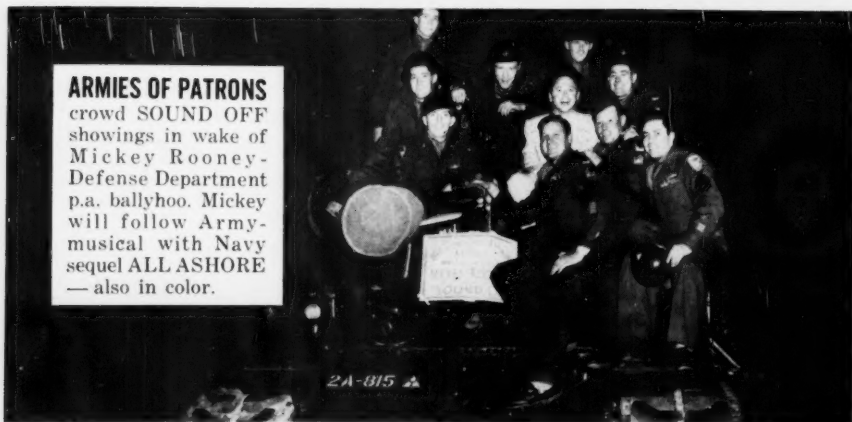
TOP KICK! Tough Brod Crawford wins screen's toughest-guy role as Sgt. Warden in FROM HERE TO ETERNITY, best-seller scheduled for early production. Crawford will soon be seen in Technicolor LAST OF THE COMANCHES.



NEW BEAUTIES in coming hits! Mary Castle, dream girl of Stanley Kramer's THE DIRTY DOZEN. Gloria Saunders who melts frozen North in RED SNOW. Mari Blanchard, French surprise of ASSIGNMENT-PARIS.



NEVER STOPS RUNNING! PAULA, the girl who does not know when to stop, begins world run at Washington's Warner and Ambassador May 16. Loretta Young stars.



ARMIES OF PATRONS crowd SOUND OFF showings in wake of Mickey Rooney-Defense Department p.a. ballyhoo. Mickey will follow Army-musical with Navy sequel ALL ASHORE — also in color.